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## THE ETUDE

THOUGHT AND ACTION  
IN MUSICAL EUROPE

By ARTHUR ELSON

In the *Journal of the International Musicological Society*—an unusual article on "Music and the Chamber Pastime." The barrier formed by that unruly body of water was a considerable one except in the last century, and it took some time for musical influences to reach England from abroad. In the Middle Ages, Continental Europe was the leader, for counterpart certainly had its origin in England. The earlier school, "Choral singing in songs like the famous 'Sumer is Ikenmen' and the later school, of Dunstable, both antedated the beginning of the Flemish school, and even the French school of Jean de Muris and his predecessors was merely a reflection of the older English art.

But in later times England lost her leadership, and looked to the continent for guidance. In the 17th century we find Pelham Humphreys sent to France by Charles II, to bring back an account of opera and ballet as exemplified by Lully. This had its influence on Purcell, whose operas contain so much good music.

A little earlier, Froberger made the trip from Germany to England. He met with shipwreck and robbery, but the passage evidently impressed him aside from this, for in one of his son-pieces he introduced a musical description of the channel voyage. In the next century we see Handel and Haydn visiting England, and exerting a notable influence. But after them English music fell into a vein of weak sentimentality and stayed there nearly a century.

It was really the invention of the steamboat that brought England into closer touch with continental music. Incidentally, the credit for this is properly given to William Symington, a Scotchman, who, with paddle-wheel in the middle, running on a Scotch canal as early as 1790. In 1801 he patented the piston rod, traveling in a straight line on rollers, and in the next year he used it on the stern-wheel steamer "Charlotte Dundas." Fulton's steamboat was built in 1803, and his steamer on the Hudson began running in 1807.

With the advent of the steamboat, composers could come and go in quick time, and the great masters would reach the country easily. Weber, Mendelssohn and Wagner came in quick succession. Weber was killed by the climate, to be sure, and Mendelssohn was always sea-sick and it was a sailing vessel and not a steamer that inspired Wagner's "Flying Dutchman," but the watery road was now easy to travel, and England's music soon became cosmopolitan. Our own country, too, was made musical by the steamboat, which made it possible for soloists and opera companies to visit us and civilize us.

## THE ART OF DEBUSSY.

"Claude Debussy," by Louis Laloy, is a complete and interesting biography. It seems that Debussy was not a prodigy. His parents intended to make him a sailor, but when he was ten years old a lady friend, who had studied with Chopin, saw that he had talent, and began to give him lessons. Later, at the *Conservatoire*, he showed an immediate fondness for chord system in his music. "I do not understand your harmony," he said, "but I do understand mine." In France's course of improvisation, he grew tired of that master's ceaseless command to modulate, and he did so only when he chose.

At first Debussy was an ardent Wagnerite. Then he became a devotee of the Russian school. According to Laloy, he left the "mists of Wallalla and the Graft" for the moors of Russia, and urged his own precision and clearness. Laloy adds, "The charm of Wagner is broken for us also. This is the price we have had to pay for the renaissance, not only of our own (French) music, but of the Nietzsche foreword, of all music." This is said, it is true.

Debussy lived in Russia for a while, and was especially impressed by the Gypsy bands around Moscow. Their improvisations may have moulded his own style of style; for his style is certainly free, and has brought symbolism and impressionism into music in a high degree. His "Pavane" and "Sonata" are sometimes made, as in the Chinese "Pagodes," and sometimes all trace of any definite scale is lacking. Dissonances are treated as consonances, and left unresolved.

Laloy claims that music, like other arts, is intensified by the rejection of abstract rule. Debussy does in music what Mallarmé and Whistler do in the arts. We are not to wait for grace to understand, and if we do not get this, we must give up the quest altogether.

The orchestral readings are to be direct, we are told, and not too emphatic. The melody is to be given only slight relief, or the works will fall into the "affections of the Romantic school, like Schumann." This is certainly killing two birds with one stone. Wagner and Schumann! How many others must we put on the shelf for the sake of Debussy? Would it not be more economical to put him on the shelf?

It is quite true that Debussy is the Whistler of music. But is that such a great distinction? Ernest Newman, in a recent article on the subject, observed with much wisdom that the greatest men in every field of life are the second and third raters who strive for what is new and startling. Wagner was an exception to this rule, but Debussy can hardly be called so.

His piano works gain applause because in these he put much musical beauty. He is an apostle of delicacy, but that without beauty will not succeed. He is a student of the simple, every-day things of life.

His piano works gain applause because in these he put much musical beauty. He is an apostle of delicacy, but that without beauty will not succeed. He is a student of the simple, every-day things of life. His "vague titillations of sound" (Niecks) have not abolished the beauty of the "Feuerzauber," the grandeur of the "Walküre" or the deep earnestness of Schumann's fourth symphony. In Debussy we miss all the beauty of figure treatment, all the glory of development, all the charm of well-wrought counterpoint. Debussy is an exponent of thin moods or faint pictures, and he can no more abolish Wagner than the moon can abolish the sun. Still less can he deal with the music in a different way, while the glory of Bach's polyphony would almost make a true musician forget altogether the faint musical signs of the "Afternoon of a Faun."

## MUSICAL NOVELTIES.

Novelities in Germany are numerous. To begin with, there is the program of the annual Tonkünstler-verein, which includes the piano concerto by Hans Huber, Karl Weigl's second symphony, and the piano and orchestra by Bela Bartok, Klose's "Waldhorn und Klarinette," songs with orchestra by Wagner and Liszt, and an oratorio on the sixth chapter of Revelations, by Walter Braunfels. New chamber music for the occasion consists of a piano quartet by Reger, string quartets by Suter and Kodaly, a piano trio by Robert Heger, a violin sonata by Emil Frey, and a sonata for violin alone by Julius Weismann.

Erich Wolfgang Korngold is the full name of the young Austrian prodigy, who is now twelve years old. His pantomime, "Der Schneemann," was recommended for charity, through the agency of the Austrian Prime Minister. Its originality and maturity were remarkable. It is claimed that another prodigy has been found in Dippo d'Auloto, of Bologna.

Among new operas are Novak's "Tempes" (on a poem by Goethe), Bittner's "Vogel" (on a poem by Cech, not Shakespeare), Thierfelder's "Do-f-p-tin" and Götz's "Süße Gift." Goldmark is at work on a new romantic opera, Felix Gottlieb's "Mahadeva" has made a profound impression. It is an ancient legend of a god, Mahadeva, who must live on earth and be made immortal again through love. The opera is a new romantic opera.

Weingartner is writing a symphony and a piano concerto. In the Berlin Royal Library have been found an unknown symphony by Mozart, dated apparently from his Italian tour in 1770 or 1771. A symphony by Rudolf Lohs made a great success in Stralsund. The Plummer's "Karnaval-Ensemble" for chorus and orchestra was very dramatic, while Wolf's "Morgenstimmung," arranged for the same forces, was greatly applauded.

In Russia, Kseny's opera "Africana" made a great success. Schumann's "Karnaval" has been adapted for the Imperial ballet and Andrei Snegirev wants to know when they will dance "Zapustnaya" "Tosca" Jan officials do not want to undergo the fate of Semele.

André has heard Mariotte's "Salome" which provoked the Stravinsky and has been adapted for the "La Doris." In Holland the new opera of Bernard Zwaers is found somewhat reminiscent of the "Tosca," and "La Dolores," will be given at Havana.

## MUSICAL SURGEONS.

By MAGGIE WHEELER BOSS.

Have you ever met the musical surgeon? The student who is so entirely obsessed with the analyzing mania that every composition which falls under the fingers becomes a subject for vivisection. The creature who holds perpetual clinics for his patients, and is himself absorbed in form and structure that he can see the aesthetic and artistic elements are ignored or overlooked. Such people lose the power to feel the beauty and melody of a musical work. In the end, search for subject and answer, theme, episode, cadence, phrase, period, or key-relationship, they remind one of the excited "knife-mad" surgeons, always on the lookout for a new subject to investigate, hoping thereby to find some unusual condition of organism or physical structure. Such students may be masters of technique and faultless executants, but who really enjoys hearing them play. They don't get into your heart. You may admire the display of musical fireworks, but you would not ask such people to play to you when your heart was heavy, or your brain weary.

Of course, every teacher and every serious student should know the elements of musical form, much as all intelligent people should understand the rudimentary principles of anatomy and physiology. But it is not conducive to good health to think too much of the physical being, even so it is dangerous to artistic interpretation to overdo this phase of music study. The work becomes too mechanical and the sense of imagination is lost.

While studying English literature I became so enslaved in the process of criticizing and analyzing that I lost the power of enjoying a story. While searching for form and structure, the consummation of my careful listening to performances by the best artists the taste for musical phrasing can be formed as in no other way.

"Unfortunately musical taste among students is today too often led astray by our times by ultra-modern tendencies in the art. When a child is brought up in the concert-hall on a diet of Richard Strauss, Debussy, Max Reger and such composers, he is naturally an enormously difficult proposition to establish a healthy taste for Bach, Mozart and Haydn. I must admit that I myself when young had a great love for the modern composers and a far greater desire to work at Schumann and Chopin than the classicists. In fact a real liking for the classical composers among young students in our day must, to a large extent, be brought about artificially. The well-trained teacher will know how to go about the matter."

"When young students go to a 'lieder' concert it is an excellent plan to have them read over the texts of the songs which they are to hear, before going to the concert-hall. This puts their interest on edge for what they are about to hear, and what is more important, awakens a desire to see just how the composer is going to handle his subject. In this way the student is on the right road toward the building up in his own personality of a musical and artistic ideal."

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"One great mistake that nearly all piano teachers make is that of allowing their pupils to begin to study the works of Chopin and Schumann. With the average talented pupil these composers should not be touched until the fourteenth or fifteenth year. How many composers of most charming works have their names neglected now-days on account of an ill-considered haste to begin that piece of Chopin or Schumann, and before the student is half ripe for the task before him!"

STEPPE STONES TO THE GREAT COMPOSERS.

"When I mention the name of Stephen Heller, I speak of a man whose works hold a place very near to that of Chopin and Schumann. He is the very first rank. If I were asked to name the two composers whose works have had the most influence on my own compositions, I should say at once, 'Stephen Heller and Chopin.' Heller's compositions are to me wonderful in their originality and charm, and in the mastery with which the musical ideas are handled and developed, even in these smaller pieces."

## THE ETUDE

## The Development of Musical Taste

An Interview with the Eminent Viennese Composer

EDUARD SCHÜTT

Secured expressly for "The Etude" by EDWIN HUGHES. A new composition of

Eduard Schütt appears in this issue

[EDITOR'S NOTE.—No composer of high class salon or drawing room music has, in recent years, produced works more widely admired and played than Eduard Schütt. The very success of these works has in a sense obscured more serious and pretensions compositions in everything that Schütt has written since the publication of his first symphony, and a craftsmanlike of greatest thoroughness. A biography of Schütt appeared in *The Etude*, *Gallery of Musical Celebrities* for May, 1909, and in the excerpt from *The Young People's Standard History of Music* printed last March.]

EDUARD SCHÜTT is personally the genial and delightful man that one would expect to meet in the composer of those charming works for the piano-players which have been such a source of real delight to piano-players in many lands. By nature one of the sons of sunshine, and possessed of an entirely too modest impression of his own position in the music-world of to-day, he is the very personification of the German word "Liebenswürdigkeit" (geniality). With his wealth of ideas on the whole range of musical development, pedagogical and otherwise, it is only necessary to touch the trigger with a few suggestive words to bring forth an animated elaboration of the topic.

"The first and the principal thing," he said, in regard to the development of a sound musical taste among piano-students, "is that the ear be properly trained. The student must frequently attend good concerts. By careful listening to performances by the best artists the taste for musical phrasing can be formed as in no other way."

"Unfortunately musical taste among students is today too often led astray by our times by ultra-modern tendencies in the art. When a child is brought up in the concert-hall on a diet of Richard Strauss, Debussy, Max Reger and such composers, he is naturally an enormously difficult proposition to establish a healthy taste for Bach, Mozart and Haydn. I must admit that I myself when young had a great love for the modern composers and a far greater desire to work at Schumann and Chopin than the classicists. In fact a real liking for the classical composers among young students in our day must, to a large extent, be brought about artificially. The well-trained teacher will know how to go about the matter."

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"Adolf Henselt is a composer whose works are most unjustly neglected by modern pianists. He is accused of having become old-fashioned, and yet his etude 'If I Were a Bird' must still be looked on as one of the most grateful numbers in piano-forte literature, and his 'Berceuse' often finds place in the concert programs of no less a pianist than Moriz Rosenthal."

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EDUARD SCHÜTT.

"Heller and Henselt I would recommend to all piano students as stepping-stones to Chopin, just as I would advise Clementi and Hummel as a preparation for Mendelssohn and Schumann."

"The Clementi sonatas will of course occupy some part of the student years of every young pianist, and after these, the Hummel Concerto in A minor and his sonata for four hands (original), in A flat major will form important steps in the further development of his taste. Of these two works of Hummel, the concerto and the sonata for four hands, I cannot speak too highly. The former is of course well-known; the latter much less. From the study of this sonata young students will advance a goodly distance on the road to an appreciation of the fine points of pianoforte composition."

## WORKS OFTEN NEGLECTED.

"I might also mention, as valuable teaching material, the works of three composers who were quite in vogue in the 60's, 70's and 80's; namely, Schuette, Spindler and Heller. Heller's etude 'The Bird' is particularly deserving the neglect which they now-days receive."

"As the student comes further on his way, the Schubert Sonatas, particularly the one in A minor, and the Field Nocturnes will form indispensable steps in his

progress toward a mastery of expression. Field, together with Mendelssohn and Chopin, he will also hold later on as the fountain heads for the study of interpretation in pianoforte playing. I would not consider a young pianist's course of study complete, did it not include some of the Field Nocturnes."

"The study of Schumann should be put off until a rather late date, largely on account of the rhythmic difficulties which this composer presents to the young student. It is danger of the pupil's normal sense of rhythm being very much unsteady by the synopses, often quite complicated, which are met with at every step in Schumann."

"In regard to technical development, I should advise Czerny, Cramer and Clementi as the daily bread for the student. One must spend many conscientious hours over these studies, if one looks forward to one day attaining a solid piano technique which can always be depended upon. Czerny, the first of the three, is to the pianist what Concone is to the vocalist and what Kreutzer and Rofin are to the violinist."

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"Many teachers try to make the most musical studies of Haberer, Jensen and others take the place of the technical studies which I have named above. In my opinion this is a mistake, although the works of these composers have their place as a preparation for the romanticists, Haberer being preferable to Jensen."

## THEORETICAL STUDIES.

"Too often with piano students the study of the theoretical side of their art is put off entirely too long. I believe that a study of harmony and counterpoint should be begun much earlier than is usually the case, and, in opposition to the general practice, that these two branches of musical theory should be taken up simultaneously. Thus the pupil gets a proper understanding of the fact that harmonic progression and contrapuntal leading of the voices, (*Stimmführung*), go hand in hand."

Schütt is very much wide-awake to the advances of musical composition in the hands of the modern composer, but not always entirely agreed to the direction and character these advances are taking, as the following interesting remarks from him show:

"The modern pianoforte composer, that is, the composer who does not belong to the ultra-secessionist school, is taking a line of developments which I may describe thus: he endeavors to combine harmonic eccentricity with the most beautiful harmonic progression, but not always entirely agreed to the direction and character these advances are taking, as the following interesting remarks from him show:

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While Schitt does not seek to condemn the extreme modern tendencies in music as a whole, he still has a most pronounced antipathy to much of the output of the school. Reger and the later Richard Strauss he hates like the proverbial poison, believing that German music closed with the exit of Wagner. For the Delussy compositions he has more sympathy, and speaks of the wonderful charm of some of the latter's orchestral compositions, such as *L'Après-midi d'un faune*. Recognizing the fact that Delussy paints his plastic modulations with a very impressionistic brush, he also finds many of his piano compositions interesting when one bears this idea in mind.

The ex-hance of ideas on modern composers naturally brought the subject around to Schitt himself. He takes an entirely too modest view of his own position among modern piano composers, and of the real musical worth of his compositions. Finally persuaded to say something about his own *Geistliche* ("Brain Children"), and his ideas as to their interpretation, the author had the pleasure of hearing him play a number of his best known works, together with some later ones, and one or two compositions at the present in the making. From the latter it can only be said that Schitt's music does not seem to have deserted him in the slightest since he brought him the ideas for his *Caraval Mignon*, *Thème Varié*, for the charming *A la bien-aimée* and the rippling *Etoile Mignonne*.

Schitt's playing is marked by a perfectly adequate technical equipment and a grace and charm in tone and touch that perfectly suit the style of his dainty compositions for the piano.

My compositions are conceived for the intimacy of the salon. In this, myself, they are not at home before the large public.

"The *Etoile Mignonne* I like played at a lively tempo, very smoothly, and with not too much tone in the melody. The latter must sing and still not make itself too obtrusive."

*Tendre Trèfle* is a little more difficult in regard to interpretation. Technically it offers no trouble, except for a few measures on the second page. I see you wish me to speak of the *Concerto*. But why say anything more of these two; they are quite unpretentious little pieces, you know!

"In regard to the exercise, I must admit to you that since hearing it played in London in an arrangement for violin, cello and piano I do not like it at all for piano alone! You and two or three running almost entirely through this piece, a characteristic of many of my compositions. I always feel the need for this extent of contrapuntal expression."

"The *Caraval Mignon* has been played often in concert by Bertha Marx and the late Clotilde Kleeberg. Both these excellent pianists, together with others, have told me that they were always frightened when it came to this number, on account of the *Sorcerer's*. This little piece is made up of two themes, one not quite sure of the notes. It requires an extraordinary independence of the two hands. The entire group of pieces composing the *Caraval* must be played with that quality which the French call *"souplesse"*. In some of the numbers as in the *Félicité*, the importance of the rhythm must receive due attention."

"Of the Strauss waltz paraphrases, that on the *Kauflerlein* was my favorite. Also it seems to me to please pianists better than any of the others, as it appears more often on concert programs."

In conclusion the author was curious to know the reason why the *Caraval* seems to exert such a fascination for the composer. Schitt laughed when the question was put, and said:

"Why, really, I had never thought of it until you mentioned it; but it really seems to me that a number of my compositions which have become popular are written in two parts."

I mentioned the *Etoile Mignonne*, *Au Ruisseau*, *A la bien-aimée* and the *Concerto*. "Yes, you are quite right, this particular key does seem to have an attraction for me! Often a melody occurs to me on the street, and when I go to the piano to try it over, it seems to fall quite naturally into the key of D. Perhaps it is that this, the sunniest of all keys, just suits my nature. But I also love D flat with its soft chords, as if from distant horns, and the facility which it gives the pianist for passage playing."

"Work is the only thing which remains dear to me; therefore I work to excess. To me the whole day only exists for the purpose of setting me in a good mood for as much work as possible."—Richard Wagner.

## HOW WORKERS MAY KEEP THEIR HANDS IN PLAYING CONDITION.

BY FANNIE GILBERT.

"How can I keep my hands in condition to play when I have the roughest kind of work to do? How many men and women who have to toil with their hands have asked this question! The housewife who found so much joy in the study of music in her girlhood is found to give it up now that the duties of the household make the necessity for variety and amusement in her work more keen. Lack of time and stiffened finger-joints are obstacles, of course, but what are obstacles but incentives to success? Discouragement won't help. You must find a remedy, and there are a few things in life for which Nature has not provided a remedy."

Music is not an avocation solely for the use of people of leisure, as was formerly supposed. Its chief use is for the worker, and the worker often gets more enjoyment from his music than the professional musician. In my own experience I have found that one may do housework, and sewing and various other things that are supposed to stiffen a woman's hands, and at the same time be able to advance in musical work.

It did not take me long to discover that my chief difficulty was really in my hands. How to overcome it was the question. How could I combine the broom-stick and the dishpan with scales and arpeggios? It is simply impossible to play well if the hands are not in right condition. If the muscles are weak, the joints stiff, the skin rough and inelastic, dexterity and deftness are seemingly out of the question.

The remedies I found for the conditions I have described were: Proper care of the hands; protection from the cold; needless accidents to the hands, and systematic, rational exercise. I sincerely believe that this combination will overcome all kinds of obstacles of the sort I have described, and none but one who is obliged to do the most severe kind of work need give up musical study if the advice I give is followed.

### ACCIDENTS.

Workers are especially liable to accidents. When I began to play and learned to love it, I came to have a horror of an accident that would injure my hands, and then I learned to be very careful and to avoid accidents. Amateurs are especially able to avoid accidents, but by using care and forethought we can insure ourselves against ordinary ones. One can learn to avoid putting the fingers under the hammer, the can-opener, the machine or kindred household weapons of destruction that can do damage. By taking thought we can add to the safety and usefulness of our hands.

### PROPER CARE.

Taking care of the hands means, first, considering their welfare, then acting accordingly. We cannot leave our work undone for the sake of our hands, but we can learn to treat them well while doing the work.

The skin should be kept as soft and smooth as possible, since a hard, rough skin hinders the activity of the muscles. This can be done by protecting the hands with leather or canvas gloves when doing rough or outdoor work, especially in cold or windy weather. By using a good cold cream to soften the skin and counteract the effect of weather and water the pianist may avoid much stiffness. Hard water is especially bad and should be softened with borax. We must study the peculiarities of our hands and our situation in life and learn to use the best of both. The magazine of the hands that are very useful when adapted to our needs.

### EXERCISE.

This is perhaps the most important means of all. Work is likely to cause some objectionable condition. Brain workers do not use the hands enough to make them strong. Hand workers use them too much and unequally, which is apt to cause them to be stiff from cramped position or strain of long continued work. The remedy for all is exercise, or

hand and finger gymnastics, which makes weak muscles strong, flabby ones firm and stiff ones supple. Jackson's "Finger Gymnastics" is a little book which gives valuable directions. After learning the movements they must be put in practice in every spare moment till the hands respond by becoming strong, supple and active. Then do not leave off, thinking the victory won, but use them every day, if possible, especially after doing any work that leaves the hands tired and stiff. If one is sufficiently interested to think of it, there can always be found time for these exercises, for the hands we have always with us and odd moments may be utilized. The teacher who first gave me these exercises was a very busy man. He told me he found time for them while on the train or in the waiting-room, and remarked, "I suppose folks think I am crazy, but that does not hurt me." He considered them so important that he was willing to use the only time available. When undertaking the conquest of any difficulty we cannot afford to let ourselves be hindered by trifles that are of no consequence.

The tapping exercises are also very useful, and more of a substitute for practice for those whose time is limited, than they can be used anywhere at odd moments. The body is often tired when the fingers are not specially so, and it is often a test to practice these various exercises, trying to discover how many different trials, turns and difficult figures one can practice on table or chair arm in addition to the regular tapping of each finger separately and alternately.

I have found an electric battery very useful. Electricity is well known to be very beneficial to tired, stiff muscles, but perhaps not many have thought how useful it is to the amateur pianist. The first time one tries it it is an effect seen like magic. The fingers feel so light and strong and supple. The use of electricity also prevents any stiffness of the muscles and joints after a hard day's work, which is a great benefit to the worker. A small battery is not expensive, and one has only to try it to be convinced of its usefulness.

## THE PROPER USE OF THE SOFT PEDAL.

BY GEORGE HAHN.

The pedal has been termed by some "the soul of the piano," yet few players advance to the point where they might fully realize its possibilities. A large number of pianists depend too little upon the soft pedal in the belief that they can improve their touch without its use. Some employ it only for touch without the occasional help of the soft pedal in order to produce delicate and subtle effects.

The soft pedal is a short road to a sharp, clear tone is blurred it becomes a mellow, rounded tone for the use of the pedals. When the production of the soft pedal is usually ignorant of the application of the soft pedal. The lack of artistic appreciation of the use of this pedal generally denotes indifference toward the resources of the instrument. The soft pedal is often useful as a means of producing rapidly succeeding contrasts after loud passages, where sonorous chords are followed by subdued by a gentle answer. A vigorous forte passage may be very effectively contrasted by intelligent use of the soft pedal.

The pianist's touch should never be jeopardized by a too continuous use of the soft pedal, although, at the same time, there should be no attempt to discard it when it becomes necessary to produce soft effects quickly. Only very skillful performers are able to do so in the tones of the piano suddenly without the use of the soft pedal.

It is impossible to lay down definite rules as to when the resources of the soft pedal may be employed, in view of the fact that the temperament of piano-playing is not colorless, should be, but when a clanging bangy effect that the subtlety of no great composition can hide; when it is not a melody of produced is the essence of sweetest melody; when the charm of constant variety, and does not weary being used to their highest advantage.

## Some Modern Descriptive Compositions

By EDWARD BAXTER PERRY

(Followed by an account of Mr. Perry's remarkable career)

### "RUSTLE OF SPRING," BY CH. SINDING.

It is a recognized fact that all composers, not less than authors, are materially influenced in temperament, habit of thought, general style, and choice of subject, by their geographical and climatic surroundings as well as by their racial heredity.

This is especially true of the Scandinavian composers, probably because of the strikingly prominent and individual characteristics of their native land, with its rugged, yet fascinating scenery, its wild rock-ribbed, snow-covered mountains, its smiling valleys, its sombre pine forests, its dashing, tumbling streams, and its broken irregular coast line, white with the flying foam of restless breakers, its sharp contrasts of frozen winter midnight and gleaming, sun-drenched days—all of which cannot fail of their effect on the imagination.

Such environment and conditions have helped to give to the ancient mythology and the more recent art of the Northland their peculiarly original stamp. They are, in part at least, responsible for the peculiar unusual type of genius of such men as Ibsen, Bjornson, Grieg and Sinding.

In these Northern latitudes the Spring comes swiftly, suddenly, with an impetuous rush. The ardent blustering south-wind sweeps triumphantly over the icy battlements of the frost-king's defenses, breaking the ice, touching the fetters of the mountain torrents, waking the flowers from their long winter sleep and arousing nature, with his jubilant voice, to prepare for her ordeal with the coming Spring. This ever-recurring phenomenon, in past centuries, gave rise to the beautiful allegorical legend of the Sleeping Beauty, that enchanted lady in the drear castle of sleep, guarded by stern jellies, representing the Northland in its winter trance under the spell of Jack Frost while her rescuing lover—the Fairy Prince, who wakes her with a kiss to life and love was the Spring. His impatient approach, accompanied by rushing winds, and rustling leaves, the ripple of glad waters and the murmur of welcoming forests, is represented in this composition; which is justly one of the most popular of recent works for the piano. It literally imitates the gusty rush of spring-winds, the chatter of wayward brooks, the all-pervading stir and rustle, and murmur which tell of the quickening of new life throughout all nature, the thrilling of her pulses at the revivifying kiss of Spring while the warm emotional character of the melody, and the rich, sensuous harmonies with their constantly recurring seventh notes and frequent suspensions suggest the vague, half mystical, half passionate longings, the indefinable unrest, the subtle blending of joy and sadness which wake and stir and swell and surge in the human heart at the voice of Spring.

### "THE WEDDING DAY," BY GRIEG.

This composition, in Grieg's most characteristic vein, was written for the anniversary celebration of his own wedding day which took place at his country home among the mountains, fantastically named Trollhaugen, which means home or stronghold of the Trolls—the Gnomes of the Norseland. The composition is in the form of a march, with strongly marked rhythms, weird, suggestive harmonies and simple, but original melodies. It simulates the music at an old-time, rustic festival among the rugged, robustly hilarious northern peasants, as they revel in their most joyous and boisterous as their winter winds, yet wholesome, kindly and given to harmless, if rather rude, merry-making.

Grieg, who was a typical Norseman at heart, was deeply interested in all the ancient myths, traditions and customs of his country and these intimate homely traditions at his country-seat on his wedding anniversary were arranged in keeping with the spirit and

habit of the olden days, including a revival of the old rude games—trials of strength and various classically antique forms of amusement of the rural sort.

In this music Grieg has not only expressed the primitive, whole-hearted gaiety and fantastic pranks of the festival, but has introduced several realistic suggestions to heighten the illusion and maintain the



MR. EDWARD BAXTER PERRY.

artistic verities of the tone picture, as for example, the sound of drum and fife recurrent and unmistakable, and the peculiar droning bass and whining melody characteristic of the bagpipe—that most distinctive of instruments.

By the way, it is a mistake to identify the bagpipe exclusively with the Scottish clans and their music. True, the Scots used the bagpipe in war and in their favorite sports, and almost the only instrument of camp and field, as the harp was that of the ladies' bower, but the "ancient and honorable" bagpipe in some of its many modifications and under different names, was familiarly used by all the Teutonic races, including the Scandinavians, and to some extent, by the Latins, especially in southern Italy and islands of the Mediterranean. Hence the monotonous drone of the bagpipe, simulated in constantly reiterated fifths in the bass as an accompaniment for country dances of all lands, is common and legitimate.

The central idea of this wedding day music is the march of the assembled guests to the place of meeting where a plentiful rustic feast is served under the trees and where the games are to take place, the music growing louder and more spirited and impetuous as they approach their destination, ending in an excited burst of rollicking hilarity, and a final burst of lusty youths break rank and join in a mad race for the goal.

Before this final clamorous outburst, however, there is a curious little interlude, a quaint bit of rather

stilted lyric in "canon" form, where the voices follow each other as if in a dialogue. It is a dialogue, it is a brief touch of sentiment, old-fashioned in its expression but genuine. A hint of a stolen exchange of warmer looks and words between the bride and groom—a moment in which they forget the festive occasion and enjoy country engaged with their own old-yet eternally new love story.

### "DOUMKA," BY TSCHAIKOWSKY.

As a piano composer Tschaiikowsky is, comparatively speaking, "an unknown quantity" to the majority of American music teachers, partly because of the weirdly fantastic, ultra Russian character of his piano works, which are not very numerous, partly because, according to his own admission, they are not strictly what the German call "Clavier-musik," that is adapted to the piano. Yet there are some among them, which, in spite of this strong foreign flavor, are strikingly interesting and in the modern frantically scramble for novelties it is a wonder that they are so largely neglected. To this class belongs "Doymka," a thought. It is descriptive only in the strictly symbolic sense, expressing grave—in fact, deeply gloomy reflection and the profound, intensely melancholy emotions arising from it.

It is a thought—rather a series of thoughts concerned with that most serious and solemn as well as most painful of all subjects with which the human mind can grapple—the ultimate finality—death. In addition to the vast, unexplored regions, vague because of the awesome majesty of the subject in the abstract, it introduces, and dwells upon, the more specific idea and more personal mood of a rustic funeral scene, in all its sorrowful details.

The principal theme—slow, impressive, intense, mournful, in its constant monotonous reiteration, represents the death song, or chant, of the mourners generally in use among all races from the early Greeks, and probably, long prior to their time—up to a comparatively recent epoch, and still in vogue in the rural districts of Russia—a sort of dirge sung sometimes by the friends of the deceased, sometimes by professional mourners, specially trained for that purpose, but always expressing the mood of the time and the occasion, now tearfully plaintive, now passionately despairing, but suggesting always by its persistent iteration the endlessness of the human sorrow and death event.

The steady, solemn march of the procession is indicated throughout the composition, symbolically significant of the relentless tread of that inexorable fate which plays so important a part in the beliefs and conceptions of the Slaves. The work closes with a sudden, startling crash of heavy harmonies like the clanging to of the door of a tomb—harsh, metallic as the scene is autumn, cold and brown and bare, with no hint of promise, no touch of color anywhere. The mood is the blackest that can be expressed in music—a mighty tragedy in tone.

### "TROIKA EN TRAIKNEUX," BY TSCHAIKOWSKY.

This odd, jolly, half facetious bit of descriptive writing for the pianoforte shows us the composer in a light, playful mood, and in a mood of humor, it forms the strongest possible contrast to the work just described.

The troika is a Russian vehicle used in the rural districts. It has two wheels, a rude open body and no springs. It is usually harnessed with three horses abreast, the middle one wearing a string of bells similar to our sleigh bells. They are generally driven at a furious gallop over the muddy roads of the rough country road, with much shouting and cracking of the cruel whip, the drivers sparing neither themselves nor their teams, the bells marking their pace with wild clangor and dash.

In winter the wheels are removed from the troika and the body is fastened upon a sort of sledge, making a kind of sleigh or traineau. Hence the title "Troika en Trainaux" meaning in its winter guise. This music is a merry, rollicking, supposed to be sung song simple, catching, rollicking, supposed to be sung by the Russian peasant driver, much in the mood of Schumann's *Happy Farmer*, while the horses swing along at a lively pace and the cumbersome troika, on its rude runners, rocks and bumps and slows down the pace, ruts, ruts, ruts, and the driver eddies round in the place of some rustic merry making and jovially hilarious in anticipation of the frolic to come.

In the latter part the sound of the merry bells is distinctly imitated. The whole thing is a musical jest, full of the rough, simple jollity of the Russian peasant.



and on one of his rare holidays, and remarkable, in all its simplicity, for its strong local flavor.

#### "CRACOVIAN," BY PADEREWSKI.

This is a sparkling, spirited and eminently characteristic composition, of moderate difficulty and great musical charm; one of the best of Paderewski's smaller works, indeed fully equal in merit to his famous Menuet though not nearly so well known.

The Cracovienne, or Krakowiak as it is interchangeably called, was originally a rude, wildly impetuous rustic dance among the peasants of Cracow, formerly a large and important province of Poland of which Cracow was the capital, also at one time the capital of all Poland.

In the good-old primitive days, when men had less, knew less and enjoyed more than at present; when the ruddy rolicking autumn in russet coat and scarlet cloak came stalking joyfully down from the north over the plains of central Europe, bringing to the lusty peasant rest and good cheer after the summer's work in the fields, and leisure for all sorts of merry-making; when the grain had been harvested and stored, and the dull thunder of the hail was stilled, then came the time for the great autumn festival; similar to the "harvest-home" of old England and the still earlier "Herbst fest" of the Teutons.

Some lambs of ample proportions were selected as the *rodekens*, the great threshing-floor was cleared and swept, the rude walls festooned with garlands of bright leaves, and the peasants from far and near assembled for the festive celebration, the chief feature of which was the dancing of the Cracovienne. This function combined with all the exciting fascination of the usual rough country dance, a peculiar, purely local element all its own "The strife of torches."

Around the walls of amplest intimacy, to take his place as a man among men, and to stand or fall by their standards, in a fair competition with no favors. With this in view he has never played by ear, as do so many of the great musical performers of the world, but read aloud to him from the notes, first in the right hand, then the left, memorizing it before beginning practice upon it. He has acquired such facility by long habit that he takes all compositions at a first reading, even the most difficult and elaborate of his concert solos.

#### THE REMARKABLE ACCOMPLISHMENTS OF EDWARD BAXTER PERRY.

The Etude herewith presents a short biography of Mr. Edward Baxter Perry, who, despite an affliction which would entirely incapacitate many, has accomplished a career as a concert pianist and as an author which might be viewed with pride by any of the most ambitious of our music workers.

Mr. Perry's long friendship for The Etude and his untiring efforts to assist students and teachers through the columns of The Etude should be appreciated by all of our readers.

Edward Baxter Perry was born in one of the suburbs of Boston on February 14, 1855, and was then the most remarkable man of his eyes, totally blind at three years of age.

His education, in spite of his misfortune, was carried on in the regular public schools, all lessons being read aloud to him by his mother or a fellow student, and recited from memory in the daily classes, among the other pupils. His school course was interrupted by a few years at the Perkins Institute for the Blind in South Boston, and resumed later.

Mr. Perry began the study of the piano at six years of age, and at sixteen resolved to devote himself exclusively to that instrument for life. His special musical education was obtained partly in Boston and partly in Germany. His Boston teacher was Mr. Junius W. Hill, since Musical Director at Wellesley College; and his European studies included those of Theodor Kullak in Berlin, two years with Pruckner at Stuttgart, one season with Liszt at Weimar, and one with Mme. Clara Schumann in Frankfurt.

The dominant idea of his life has been to rise superior to his physical infirmity, to take his place as a man among men, and to stand or fall by their standards, in a fair competition with no favors. With this in view he has never played by ear, as do so many of the great musical performers of the world, but read aloud to him from the notes, first in the right hand, then the left, memorizing it before beginning practice upon it. He has acquired such facility by long habit that he takes all compositions at a first reading, even the most difficult and elaborate of his concert solos.

#### RETURN TO AMERICA.

On returning to Boston, after his second sojourn in Europe, Mr. Perry was assured by many prominent musicians that it was quite impossible for an American pianist to live by concert work exclusively, as was his intention; and he, in consequence, settled as teacher in that city for several winter seasons, devoting only the fall months to concerts and recitals. At the end of the third year, however, his concert work had so grown as to demand all his time, and for the past twenty years he has done nothing else.

Mr. Perry was the originator of the Lecture-Recital, in which he appears before his audience both as lecturer and player, giving descriptions and explanations of the compositions presented as preface to their performance. He has appeared in concert in all the large cities in the United States, both North and South, and given Lecture-Recitals at nearly all colleges, schools and conservatories of any size or prominence in the country.

No other pianist, living or dead, American or foreign, has ever played the same number of concerts in the same length of time. He has filled a hundred or more dates each season since he abandoned recitaling, a total of more than two thousand concerts in twenty years.

Mr. Perry has published a dozen or more compositions, the most popular of them being his *Fantaisie and the Ballade of Last Island*.

The informal lectures concerning his program were printed several years ago in a volume entitled *Descriptive Analyses of Piano Works*, which has been widely read and sold. He is at present at work on a volume of similar analyses concerning compositions of easier grades, suitable for pupils, which will be published under the title *Stories of Standard Teaching*.

#### MR. PERRY'S EXTRAORDINARY MEMORY.

In acquiring his repertoire Mr. Perry has developed a memory to such an extent which should excite the interest of students of psychology as well

as students of music. As stated before, Mr. Perry does not memorize "by ear." His method of memorizing is as follows: He sits at the keyboard with his assistant beside him. The assistant reads the music somewhat after the following fashion: Key, C sharp minor; time, three-quarter (waltz) time. Left hand, octave of C sharp, the bass, three notes. Right hand, chord G sharp, E, dotted half note. Left hand, chord G sharp, C sharp, E. Same chord repeated on third beat. Our readers may recognize this as the first measure of Chopin's C Sharp Minor Waltz, Opus 64, No. 2. In much the same manner as this every measure is read to Mr. Perry. Once read, it becomes a permanent possession of his memory. He never forgets, nor is it ever necessary for him to have a piece he has once learned in this way reread to him. This seems all the more remarkable when it is remembered that Mr. Perry has never seen a printed note during his entire life. His conception is largely an imaginary one, and certainly leads to ideal tonal results. The rapidity with which Mr. Perry memorizes is equally surprising. The famous Rubinstein "Staccato Etude" was memorized in two sittings, or in less than two hours. The average pianist would devote at least four or five days of hard work to memorize a work of this description. The range of Mr. Perry's repertoire is enormous, as his analytical works indicate. Not all of these works are, however, kept up ready for the finished concert program, but Mr. Perry knows them note for note and can develop them upon short notice.

No pianist has had such an extensive influence upon the development of musical art throughout the length and breadth of our country. Although Paderewski, Bloomfield-Zeiser, Rubinstein and others have played to immense audiences, the great number of concerts given by Mr. Perry during his concert career indicates that he has played before a far larger number of musical people. Mr. Perry's ideals have always been high, and his programs include the same grade of musical compositions found on the programs of our great virtuosos.

#### GAINING THE CHILD'S CONFIDENCE.

BY ELPHIA SMITHSON.

The first thing to do is to gain the confidence of the child. A perfect understanding between the teacher and the pupil is one of the first steps towards success. Study the temperament of the child, and try to govern him accordingly. In the very beginning, exercise proper judgment in controlling the pupil, for as two pupils are constituted exactly alike, no two pupils will require exactly the same treatment.

Keep the child interested. Do not let him get discouraged, but, on the other hand, make his lessons so interesting that instead of getting disheartened he will look forward eagerly to the lesson hour. Point out to him the progress he has made. If a pupil has practiced faithfully, and has put forth an honest effort to succeed, it will be noticed by his teacher, and should not only be noticed, but should be spoken of. Always be ready to compliment a pupil upon the progress he has made, and make his earnest efforts he has put forth. He expects a word of praise and he has a right to expect it.

When a pupil has a right to expect it, and, of course, it is apparent during the lesson hour instead of letting it go by unnoticed, how much better it is to say, "Johnnie, you have done so exceedingly well, and feel proud of you. I can much better than to let Johnnie toil patiently on, through the same routine weeks, and then, after going a word of encouragement, he finally gets discouraged and in a short time wishes to give up the effort. He thinks the teacher doesn't appreciate his effort, and he already made, and in a short time he will cease to make any effort. That will lessen interest soon after beginning with his he or she has teacher, too late, finds out where almost impossible task to get the child's interest in his work. The thing to do is to make a proper beginning, and the final result will take care of itself.



## A Short Sketch of Music in America

By JAMES FRANCIS COOKE

(From "The Young Folks' Standard History of Music.")

[Musical history is really an extremely interesting subject when the matter is presented in a thoroughly understandable manner. The object of the work of which the following is one of four short sketches is to give a general idea of the history of music, and of the music of the present time. The work is designed for adults as well as young people, the only distinction being its simplicity and popular style.]

When the Puritans came to America in 1620 music in Europe was really quite advanced, although Bach and Handel were not born until sixty-five years later. At first the strict religious beliefs of the Puritans limited the music of the colonies to Psalm tunes, but about one hundred years later (1717) we find singing schools and choirs springing up into existence. About the middle of the eighteenth century the interest in music greatly increased and WILLIAM BILLINGS (born in Boston, 1746) has the reputation of being the first American composer of renown. His compositions were very crude, however, and widely behind those of the leading musicians in Europe at that time, since they were of necessity limited to hymn tunes and bungling musical settings of religious texts.

In the last part of the eighteenth century musical societies were formed, the most important being the "Stoughton (Mass.) Musical Society," which had grown from a singing class formed by Billings in 1774, and the "Handel and Haydn Society" formed in Boston in 1815. Soon thereafter musical and orchestral societies sprang into existence in New York, Philadelphia and other cities, and it is somewhat surprising to learn that Beethoven's first symphony was performed by the Musical Fund Society in Philadelphia as early as 1821. Opera had been given in New York, New York, and in Philadelphia still earlier. In 1825 Manuel Garcia brought an excellent opera company to New York, which included his daughter, MME. MALIBRAN, and his son-in-law, UEL GARCIA, JR., who became one of the world's most famous singing teachers, and lived to an age of 102.

One of the greatest forces in early American musical history was LOWELL MASON (born at Medford, Mass., 1792; d. 1872), who although almost entirely self-taught did more for the advancement of music in America than any other musician of his time. As a young man he conducted choirs in Medford and at Savannah. In 1827 he became president of the Handel and Haydn Society of Boston, and ten years later he went abroad to study musical teaching methods. He published many popular collections of songs, and was put first in choir, which brought him a very large income. The excellent work of his son William has been so widely discussed that mention here is unnecessary.

THEODORE THOMAS (born at Ebers, Germany, 1815; died 1905) following Dr. Lowell Mason, was a very powerful factor in the development of music in America. He studied the violin with his father and played in public at the age of six. At the age of ten he came to America and made important tours of the country as a violin virtuoso. Thomas conducted the Haydn Society in Leipzig, and later of Schneider in Dresden, and later became conductor of the famous Chicago Orchestra, which after his death was named the "Theodore Thomas" Orchestra. He was very advanced in his views, and the excellence of his programs won him fame in Europe.

DR. LEOPOLD DAMROSCH (born in Rosen, Prussia, in 1843) at first a physician and later an able violinist and conductor, came to America in 1871. He had been an intimate friend of Liszt and Wagner, and his services in introducing the works of modern masters in America cannot be overestimated. This work has been ably continued by his son, WALTER DAMROSCH and FRANK DAMROSCH.

JOHN KNOWLES PAINE (b. Portland, Maine, 1839; died in 1905) was one of the first American musicians to show serious attention to musical schooling. He studied with Kotschmar at Portland

and with Haupt, Fischer and Wieprecht at Berlin. He was an exceptionally fine organist, and had great success in Europe and in America. In 1870 he became Professor of Music at Harvard, and held this position until his death. His works, which include two sym-



DUDLEY BUCK  
E. A. MACDOWELL  
HORATIO PARKER

phonies, two symphonic poems, an oratorio, a mass and other notable compositions, are scholarly and dignified yet show deep musical feeling.

DUDLEY BUCK (b. Hartford, Conn., 1839), pupil of Philip Moscheles and Hauptmann, J. Riets in Leipzig, and later of Schneider in Dresden, stands with J. K. Paine and William Mason as one of the pioneers of advanced musical work in America. He was a very excellent organist, and after his return to America he continually held fine organ positions in many of the representative churches of the country. For a time he was assistant conductor to Theo. Thomas. His compositions have been exceptionally popular, and a pupil loses much more than those of any other American composer with serious intentions. They include much excellent organ music, many fine cantatas and other compositions, and a number of songs for the church choir. All of his music shows his natural genius and his sensitive, intensely musical nature.

BENJAMIN J. LANG (b. Salem, Mass., 1837; d. 1905) also had the advantage of European study in the day when European study was a necessity. He

was a pupil of his father, of Alfred Jaell and of Franz Liszt. In addition to being an able organist, he was also a very fine pianist and a most excellent teacher. He settled in Boston, and was the conductor of many important societies, including the "Handel and Haydn Society." His compositions include symphonies, overtures, an oratorio and much church music.

The more modern composers in America have not attempted to found an American school differing widely from the music of the European masters, but have tried to create works which will rank with the best of European composers. There seems to be a little difference of opinion among critics in placing Edward Macdowell at the very head of American composers of recent years.

EDWARD MACDOWELL (b. New York, 1861; d. 1908) was a pupil of Teresa Carreño, J. Buttrick and P. Desvernay in New York; Carreño and Savard at the Paris Conservatory, and Heumann and Raff at Frankfurt. In 1881-1882 he was the head teacher of pianoforte in the Darmstadt (Germany) Conservatory. For some time he lived in Wiesbaden (Germany) and was professor of Music at Columbia University, New York. He made several concert tours, and revealed himself as a virtuoso of the highest type. His compositions are strikingly original, full of dramatic feeling and character, and show a very comprehensive knowledge of the technique of musical composition. They include almost all forms and have met with wide appreciation, notwithstanding their lofty musical style. Owing to worry and overwork, Macdowell suffered from a mental trouble in later years which made death a blessing.

GEORGE WHITEFIELD CHADWICK (b. Lowell, Mass., 1854) was a pupil of Eugene Thayer in Boston; Rebecke and Jahnke in Leipzig, and Rheinberger in Munich. For many years he has been a successful organist in Boston and has been director of the New England Conservatory of Music since 1897. His compositions for orchestra, church and the voice all show strength and musical skill combined with decided talent.

HORATIO W. PARKER (b. Auburn, Mass., 1837) was a pupil of Stephen E. Orin and G. Chadwick at Boston, and of Rheinberger and Abel in Munich. Parker is an able organist, and his compositions have held some of the most desirable church positions in America, but he is best known as Professor of Music at Yale University, a position which he has held since 1894, and as a composer. His works, which embrace oratorios, cantatas, a symphony, worthy organ compositions and excellent songs show breadth and finished musicianship. His oratorio, "Hora Novissima," which was given at an important festival at Worcester, England, was one of the first large compositions of an American to attract attention in Europe.

ARTHUR W. FOOTE (b. Salem, Mass., 1853) has received his musical education entirely in America. He is a pupil of Lang, Emory and Paine in Boston. His works show a natural ability to create beautiful melodies, and indicate that in finish and thoroughness he has lost nothing by failing to go abroad. His orchestral pieces, cantatas, songs and piano compositions are fascinating and often powerful.

ELTHEBERT W. NEVIN (b. Edgeworth, Pa., 1824; d. 1901), one of the most melodious and artistic of all American composers, composed almost entirely to the shorter forms and rarely attempted to produce scholarly or deep musical works; nevertheless, his very great talent and originality, as well as his fine taste, place him at the head of the American song writers. His pieces, such as the famous "Narcissus" and the "Barbetta," from "May in Tuscany" have sold enormously. He was a pupil of Heide and Gunther in Pittsburgh; Pearce, Lang and Emory in Boston; and in Dresden, and Von Bülow, Klindworth and Bial in Berlin.

MRS. H. A. BEACH (b. Hemiker, N. H., 1867), although a piano pupil of Perabo and Baermann and a harmony pupil of J. W. Hill, is almost entirely self-taught in Counterpoint, Composition and Orchestration. Her numerous compositions include symphonies, concertos, cantatas, as well as many excellent songs, all pieces in smaller form. Mrs. Beach's works all show lofty ambitions and musical talent of mastery

#### SOME SAYINGS OF ROBERT SCHUMANN.

"Can we not have our heaven on earth if we take a slight, solar view of life, and are not unreasonable in our demands?"

"Is my heart of hearts I am inclined to agree with Jean Paul when he says that love and praise are the only things man can and should absorb heartily."

"A ray of light is dawning in the sky, whence it is I know not; but in any case, O youth, make it for the light."

"There is so much music rushing and surging within me that I almost forget all the unworthiness going on around me!"



character. Her symphonies have been performed by the Boston Symphony Orchestra with great success. WILLIAM W. GILCHRIST (b. Jersey City, 1846) is a pupil of Dr. Hugh A. Clarke, of the University of Pennsylvania. He has held important posts as organist and has written choral and church music, as well as songs of a very high order.

No account of American music would be complete without some mention of STEPHEN C. FOSTER (b. Lawrenceville, Pa., 1826; d. 1864), who, although self-taught, has the wonderful power of writing truly beautiful melodies, which have been so much sung by the American people that they have reached the rank of folk songs. They include "The Old Folks at Home," "My Old Kentucky Home" and "Old Black Joe."

The works of some other American composers have been immensely popular with the people. Among them we may mention JOHN PHILIP SOUSA (b. Washington, D. C., 1859), famous as a bandmaster and the author of marches that have been played more than the works of any other American composer; REGINALD DE KOVYN (b. Middletown, Conn., 1859), composer of many successful operas.

The limitations of space prevent our giving detailed biographies of such worthy American composers as JAMES H. ROGERS, HARRY ROWE, SHELLY, E. R. KROEGER, EMIL LIEBLING, H. W. LOOMIS, T. H. HUTT, MARGARET R. LANG, R. DE KOVYN, WILSON G. SMITH, ARTHUR FARWELL, RUBIN GOLDMARK, R. H. WOODMAN, WHITNEY COOMBS and many others.

#### MUSIC IN AMERICA.

1. Who was the first American composer of national fame?
2. Describe the development of the singing societies from the early singing schools.
3. Tell something of the excellent work done by Lowell Mason.
4. Was Theodore Thomas born in America?
5. Why is Theodore Thomas so famous?
6. In which great university did J. K. Paine teach?
7. For what was Dudley Buck famed?
8. Give an account of the education and works of Edward MacDowell.
9. Tell something of the work of the most famous woman composer of America.
10. Give some facts connected with the life and work of G. W. Chadwick, H. W. Parker, Arthur W. Foote, E. W. Nevin, W. W. Gilchrist, Stephen C. Foster and other composers mentioned in this lesson.

#### GOING TO A NEW LOCALITY.

BY ELsie LYNNEs.

A COLLEGE president said to one of his teachers recently: "I am afraid you have been a rolling stone."

She smiled and replied, "That is true, but I have never rolled to the foot of the hill. Every time I made a change in my teaching locality, I did so for one of two reasons—health or study."

We cannot afford to be mere givers of knowledge in a locality in which there is comparatively little opportunity to grow. The teacher who remains from twenty to twenty-five years in one school or college may be very loyal to that institution, but a year or two of European travel and study, or a period of supplementary study, would enlarge her vision to such an extent that she would return to her work, if indeed, she returned at all, more filled with her subject, less full of herself, and more in touch with human life and events.

It is very difficult to keep the horizon large in a narrow community. There comes a time when we must study, if we are to grow at all. Sometimes the place is found in a new locality among new and entirely different surroundings.

## THE ETUDE

### MUSICAL STUTTERERS.

BY FANNY EDGAR THOMAS.

"No," said the lady downstairs, "I don't mind practice, if only the pupils will not stutter; that's what drives me crazy."

Stuttering and balking in practice are the result of bad habits acquired, but may be overcome easily and without much loss of time.

The one who does this balky work can have no idea of the intensely aggravating effect upon the listener. Filing saws is harmony compared with it. I learned about it through an experience I had when living in an apartment below a young lady who practiced in this way. I made her acquaintance expressly to find out just what was the matter, and, if

stuttering process, of which no one was more proud than she, or more relieved than I.

Singers are even worse stutterers than are instrumentalists. They attempt to read "at sight" (?) five complicated features, no one of which is known to them." Such attempts at aggravating to hearers, futile and preventive to themselves. No one ever made any definite musical progress in that way, or ever became a reliable performer, or learned to love music or its study or benefited the mind in any way.

An excellent way by which piano students may learn to gain accuracy and speed, while breaking up the balk habit, is to commence with a piece which looks comparatively easy, playing it first time (by metronome) slowly as minute guns, the mind absolutely certain of every combination BEFORE STRIKING, then playing it with exactly double the speed the second time, four times the speed the third time, and so on.

When one barely escapes, with a catch of the breath, lay that piece aside and treat another and yet another in exactly the same way, always with metronome and doubling the speed each time. After continuing in this manner for an hour or half hour, always stopping while the mind is desirous of going on, a progress that one could never have imagined will come about, and with it a confidence, pride, happiness and satisfaction equal to few other experiences. Interest may be still further increased by having two or three pianos, with two at each instrument, all doing the same thing, all observing the strictest accuracy throughout, for that is the secret of success. Quite an excitement may be aroused by one of the number taking the director's place, and keeping time for the others, and with the metronome.

It is always allowable to look ahead and mentally untangle knots that may appear through a piece. Sometimes such spots must indeed be separated and made right, placing them back and observing great care in approaching them as would a skilful engineer approaching a dangerous curve upon his line when known to be slippery.

#### SUMMER THOUGHTS OF BEETHOVEN.

"O God! send your light into beautiful Nature."

"Who can express completely the glory and ecstasy of the woods. O, the sweet solitude of the forest!"

"Ere long comes the fall. Then may I be like the fruitful tree, which pours rich store of fruit into our laps! But in the wintertime of our life, when I shall be gray and tired of life, I wish that I may have the good fortune to have repose as honorable and good as the repose of Nature in wintertime."

"Nature is a magnificent school for the soul!"

"No man can adore the woods and trees as I adore them. Nature send back to us the echo which man desires."

"In summer, I read Goethe every day—when I read at all."

"I am pursued by the kindness of men which I do not intend to earn, and yet which really do earn. That a man should humble himself before his fellow-men pains me; and when I consider myself as part of the Universe, what am I, and who is He they call the Most High?"

"To me a residence in a town during the summer is misery."

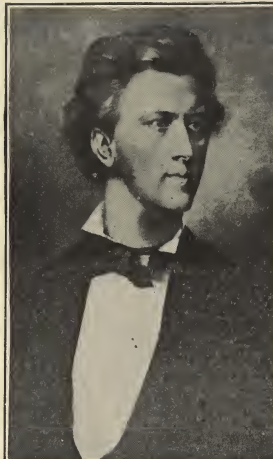
"Thus, then, I take leave of you, and with sadness, too. The fond hope I brought with me here of being to a certain degree cured now utterly forsakes me. As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage that so often animated me in the lovely days of summer is gone forever. O, Providence! vouchsafe me one day of pure felicity! How long have I been estranged from the glad echo of true joy! When, O my God, when shall I again feel it in the temple of Nature and of Man?"

## THE ETUDE

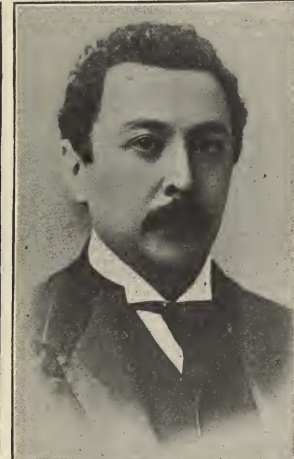
### The Etude Gallery of Musical Celebrities



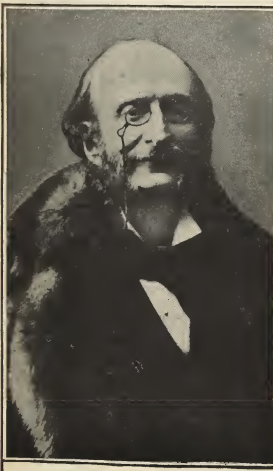
Theodore Spiering



Francois Frédéric Chopin



Rafael Joseffy



Jacques Offenbach



Jenny Lind



Enrico Caruso



BEETHOVEN, THE NATURE-LOVER.



## HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This is the fifth set of picture-biographies in the new series, which commenced in January, and included portraits and histories of Holman, Anton Rubinstein, von Fiedler, Sullivan, Liza Lehmann, Wagner, Darius, Glinka, Johann Strauss, Paganini, Bach, Padewski, Fok, Bloemfield-Zeller, Max Rega, Sauer, Mendelssohn, Ballo, Smetana, Marchetti, Hans Sitt, Corey, Mahler, Thalberg, Herbert, Holms and Dreyshock. The series published last year is now obtainable in book-form.

## RAFAEL JOSEFFY.

JOSEFFY was born at Hungar, Hungary, July 3, 1852. Like most musicians, he showed his talent early in life, and commenced his studies on the piano in his eighth year. He studied in Budapest, and with Wenzel at Leipzig, going on to Berlin, where he studied with Tausig for two years. In 1870 he became a pupil of Franz Liszt in Weimar, where he spent two summers. He made his first public appearance in Berlin, 1872, and was markedly successful. A tour through various European capitals followed, and these only served to confirm the verdict of Berlin. In 1879 he came to America, where he has been abnormally successful. His New York debut was made with an orchestra under Dr. Damrosch. Grove's dictionary says of Joseffy: "With advancing years his artistic nature has advanced and deepened and he has put his transcendental technical powers at the service of a richer and mellower musical style. The breadth and catholicity of his taste and his wide sympathy with the music of all ages have always been notable, and he plays Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt and Brahms with equal devotion." As a composer, Joseffy has not written anything of lasting importance. Pianists, however, are fond of his salon music of which "The Hill and the Spring" are the best known examples. (The Etude Gallery.)

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## ENRICO CARUSO.

CARUSO was born at Naples about 1874. He was originally apprenticed to a mechanic, and while his mother was living he stuck to his trade, at the same time singing for his own edification. He earned his first salary as a singer in a church choir at 20 cents a Sunday. On the death of his mother he gave up his mechanical studies, against his father's will, and earned a living as best he could by his voice. He had very few lessons, though Verger taught him for a time, until he was called out for military service. He made his operatic debut at the Teatro Nuovo, Naples, without a great success, however, and it was not until he appeared in Milan at the Teatro Lirico, in 1898, that he achieved anything of a reputation. He was next heard in South America, where he at once became a great favorite. A success in Puccini's *La Bohème* followed, and he was then offered a London engagement. His success at Covent Garden was a triumph, which he duplicated on his first appearance in New York in 1905. He was with the Metropolitan Company in St. Francisco at the time of the earthquake. At the present time Caruso holds a unique position among operatic singers. It may be said, in fact, that with many people, to go to the opera means to go to hear Caruso. He is at his best in Italian opera of the modern kind, such as *Madama Butterfly* and *La Bohème*. He was born very much out of place in Wagner or Strauss opera. (The Etude Gallery.)

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## FRANÇOIS FREDERIC CHOPIN.

(*She-pang, last syllable nasal.*)  
CHOPIN was born at Zelazowa Wola, near Warsaw, Poland, March 1, 1809, and died in Paris, July 27, 1849. His teachers were Adalbert Zywny and Elsner, and quite early in life Chopin made it clear that he was a genius. After making a tour of the great part of Europe, achieving a notable success in Vienna, Chopin went to Paris in 1831, where, contrary to his expectations, he remained for the greater part of his life, leaving it only in vain searches for health. It was the Paris of the second Empire, and Chopin was not the least distinguished of a remarkable group of personalities which included Cherubini, Bellini, Meyerbeer, Franz Liszt and Mendelssohn. This notable circle also included George Sand, the woman who brought Chopin so much happiness and so much misery. Chopin possessed a remarkable personality, which seemed to fascinate people to an astonishing extent. He hated crowds, loving only to play to a limited and appreciative audience. Field called him "a genius of the sick chamber," and his life-long illness, poetic musical genius and intense sympathy with the sorrows and aspirations of his native land served to make of Chopin a musical wizard the like of which will never be seen on earth again. As a composer, Chopin, zarzuras, impromptus, etudes, ballades and piano pieces are unapproached in their class. His attempts in the larger musical forms were less successful. (The Etude Gallery.)

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## JENNY LIND.

JENNY LIND was born at Stockholm, October 6, 1820, and died at Malvern Wells, England, November 2, 1887. She received her first training at the Operatic School connected with the Stockholm Court Theatre, where she made her debut in 1838. In 1841 she went to Paris and studied under Garcia. Success all over Europe and in England followed, such as has rarely been achieved by any artist. In 1849, however, she retired from the operatic stage, confining her attention to concert work. In 1850 she came to America, and remained in this country for two years. Her success here was overwhelming. She returned to Europe in 1852 with a balance of \$50,000, two-thirds of which she devoted to benevolent institutions in Sweden. While in Boston she married Otto Goldschmidt, who had acted as her accompanist. After a long stay in Dresden, Germany, Jenny Lind-Goldschmidt returned to London, and in 1883 taught singing at the Royal College of Music. Her last noteworthy public appearance was at the Rhenish Musical Festival, Düsseldorf, in her husband's honor, *Ruth* (1890). Perhaps the world never had a sweeter singer than Jenny Lind, nor one who gave so freely of her time, ability and money to the cause of charity. In England she became as loved as one of the greatest figures of the Victorian era, while in this country those who heard her and remember tell us there have been none like her since. (The Etude Gallery.)

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## JACQUES (Originally Levi) OFFENBACH.

(*Off-fen-bahch, final ch guttural.*)  
OFFENBACH was born at Offenbach-on-Main, June 21, 1819. He was the son of the cantor of the Jewish synagogue at Cologne, but came to Paris in his youth. In 1833 he studied the cello under Vasin at the Conservatoire, but showed no taste for study. Next he became a member of the orchestra of the Opera-Comique, where he picked up a great deal of musical knowledge. He wrote some songs at this time which brought him to the notice of the public, and he became conductor at the Theatre Francaise, and composed the Chanson de delier. Offenbach was not a man of much learning, but he had a pretty wit. He composed upwards of ninety pieces, mostly light operas in twenty-five years. He had a great gift of melody, a notable example of which is the Barcarole in *Les Contes d'Hoffmann*. This late since has become very popular of the French public, and was the basis of the Grand Duchess is perhaps the only other of his numerous works which is still heard in complete nowadays. He died from gout in the heart in 1880, not living to witness the first performance of *Les Contes d'Hoffmann*, which he regarded as his chief work. Offenbach was a composer who added much to the gaiety of nations. America in 1875. His music is somewhat highly finished than that of the English composer. (The Etude Gallery.)

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## THE MOTHER'S DUTY TO THE PUPIL.

BY ANNIE GLENN CROWE.

WHETHER the mother has had the advantages of a musical training or not, she should realize that her intelligent care and supervision of the pupil's practice periods are highly essential to the pupil's success.

If readers of *The Etude* who teach would send a copy of this issue with the following suggestions marked to the mothers of their pupils, I am sure that the results obtained from the work of the pupils will be greatly increased.

The mother's principal duty in this connection is to support the teacher and see that his directions are intelligently carried out. Some mothers imagine that it is their duty to act as sort of an assistant teacher. This is by no means what the teacher wants. The teacher is always annoyed if his directions are not carried out definitely and faithfully. If the mother engages a teacher, she does so with the supposition that the teacher is thoroughly capable of conducting the musical education of her child. Some mothers go so far as to contradict the directions given by the teacher to the pupil. Others imply, while speaking in the hearing of the pupil, that the teacher's way of doing things is a little different from the way in which the mother would have done the same thing. "Little pitchers have big ears," and the child who once learns that her mother has lost the fullest confidence in the teacher never thereafter has the same respect for the teacher's instruction. Naturally the pupil is more influenced by the mother than by the teacher. The parents who feel the necessity for criticizing the teacher's work should do it at a time and place secure from the hearing of the pupil.

The first duty in carrying out the teacher's directions is to see that the pupil practices the full amount of time prescribed by the teacher. How is the mother going to do this? If she sentences the pupil to just so much time every day the natural rebellious spirit of the child will arise and good results become impossible. The mother who "lays down the law" is often responsible for the failure of the pupil. Children resent being "bossed" although they do not seem to do most anything if the mother approaches it in the right way.

The teacher continually hears parents say, "I don't think my child is in the least bit musical because she never wants to practice." Some of the most musical children have an aversion to the restrictions of regular practice. Beethoven, Wagner and Schumann all abhorred regular practice. Not one child in a thousand goes regularly to the piano of his own accord, and practices precisely as the teacher would have him practice. If you are a player, think of your own experiences and feelings as a child.

A fixed hour for practice encourages regularity. This should be made an "event" rather than a "torture." The mother should surround the practice hour with such an atmosphere of desirability and pleasure and adaptation that the little one will be eager for it.

With young pupils the mother will find it a good plan to remain in the room. She does not need to sit beside the instrument and continually prod the pupil ahead. In fact, it is better if she speaks very little. Let the child feel the interest in the music, let there be exercises, and lead the child to believe that there is much to be accomplished in performing them nicely. The child sitting alone in a room for a considerable time gets restless, while the very presence of the mother often dispels this feeling. Many children voluntarily enter their practice time if the mother sits in the room quietly engaged in sewing, crocheting or reading.

All this may take a few hours from the mother's life, but they simply add to the great gift of time, devotion and love which all true parents give so generously to their children.

Were it not for music, we might in these days say, the beautiful is dead.—*O'Connell*.

MUSIC is never stationary; successive forms and styles are only like so many resting places—like stiles pitched and taken down again on the road to the ideal.—*Tietz*.

Never play a difficult piece because it is difficult; you must attain to what in all arts is recognized as "Style."

Never tire of practicing—if you can help it take a holiday when you can afford it.



## Selections From Articles Worth Re-reading

The Best from "The Etude" of 1885-1886

At the suggestion of an eminent critic, *THE ETUDE* will devote one page each month hereafter upon which will appear selections from articles in past years. Our purpose is to extract the brightest ideas and most valuable thoughts from issues of the journal which have been in the limited circulation in the early days of the publication, and not papers which have been seen by more than a very small portion of the great audience to which *THE ETUDE* now appeals.

## MR. W. S. B. MATHEWS ON "THE TEACHER'S OBLIGATION."

IN order to develop higher musicianship in music it is necessary to teach the pupil what to hear and to build up within the pupil the elementary processes leading to the perception of those musical perceptions which form the basis of all advanced musical effort. The teacher's work is to do the following three things:

1. To form the habit of accurate study, without which the student will never comprehend the works of Bach, Beethoven or any other master, nor appreciate the spiritual beauties of the work.
2. To develop technique, which includes not only digital fluency, but also expressive touch, accentuation and total differentiation, so that the individual beauty of different ideas may be clearly indicated.
3. To awaken, strengthen and diversify the musical perceptions or inner consciousness of the pupil. These three elements enter into the first few lessons of the beginner, and they constitute the finishing touches of the artist.

## DR. WILLIAM MASON ON "THE IMPORTANCE OF ACCENT IN PIANO-PERFORMANCE."

DR. WILLIAM MASON, the author of "Touch and Technique," and the most potent of all American teachers of piano, wrote in 1891 and 1892, and his influence was of great value in helping *THE ETUDE* to gain recognition as a high-class, "clever" and progressive musical educational paper.

PIANO-PERFORMANCE may be comprised under the general terms—scales, or so-called five-finger exercises; arpeggios, or broken chords; and octaves, or wrist passages. Such exercises are common to all instruction books and methods; they are used in all conservatories and schools, and the favorable opinion as to their usefulness seems to be unanimous. It will be readily seen that the application of rhythmic forms, including all varieties and degrees of accent, to these various passages, will greatly enhance the value and efficacy of their practice. If exercises are properly practiced without any accent, there will be quickly manifested an obvious increase in physical power and skill, but if accent is simultaneously applied, a habit of close attention to inflections and musical punctuation will also be cultivated, and this, combined with emphasis, will contribute in an important degree to the attainment of musical expression. The word emphasis has just been used, and it is proper here to note briefly its different significances from that of the accent. The latter is understood as applying to the stress placed upon the first part of the full musical measure, in order to designate its proper position in the measure. Emphasis, on the other hand, may be defined as transferred or displaced accent, for it may occur on any part of the measure, and its peculiar province is to aid in the attainment of emotional expression.

## MR. JAMES HUNKER ON "THE MODERN SCHOOL OF PIANO PLAYING."

[The following was one of the first contributions to *THE ETUDE* by an eminent critic and essayist, James Hunker. Mr. Hunker contributed voluminously to the journal, and his contributions were of great value in helping *THE ETUDE* to gain recognition as a high-class, "clever" and progressive musical educational paper. Today Mr. Hunker is considered one of the best writers on music, and his "Mozartiana in Modern Music," and others, have a wide popularity.]

Knowing your paper to be perfectly fair, I am constrained to write the writer in the March issue of the article entitled "The Old School of Piano Playing." I don't know the gentleman's (or lady's) name, but I do know it is written in a very prejudiced style and from a one-sided point of view altogether, notwithstanding the author's disclaimer

to that effect. Any fair-minded person must acknowledge at once that not only pianism, but the art of piano building have made immense strides in the last fifty years, and that a return to the taste of our forefathers is practically an admission that the clavichord and the old-fashioned piano is better than our modern grand or upright. How insipid, indeed, would the old-fashioned *poorly* touch sound in the broad, manly compositions of Beethoven, Schumann, say, and even Bach, or in the much-abused Liszt repertoire. The "scratching with a tune at the end of it," as the tone of the spinet was designated, needed no doubt a dainty little push with the finger-tips, but who could play that way on a modern instrument in modern compositions? No! the truth of the matter is our old fogy friend (if he will pardon the expression) can't keep pace with the times, and failing to do so, falls back on reminiscence and recrimination, hints at pearls scattered, and tells us we don't know how to play *legato*. Heaven save the mark; what, then, does he call *legato*? Not that hopping from one key in the old-fashioned manner, letting the tone, so to speak, escape at each note. These so-called pearls, scales, what are their aesthetic value in the grand compositions of modern masters, of the most sonorous and many-colored chords? They are valueless, except where a certain kind of shading is required. They may be pearls, but after all pearls are gale compared to rubies, and diamonds sparkle more than either. I admit there is much hanging nowadays, but it arises from the fact that the *banger* knows nothing about the abused pressure touch, that seems to have excited the ire of our old fogy friend. He even has the temerity to quote William Mason, an ardent exponent of the *elastic pressure* touch, and who even plays Mozart and Hummel with that very same touch. Color, in a word, is the lane of the old school; they would play everything with the same unvarying touch. Now, the modern touch, while quite as singing when necessary requires it, is able to interpret every class of composition it meets with. Go play a Bach fugue or prelude with the *pearly* touch and then the elastic pressure and see if the interpretation does not gain vastly. All compositions written for the piano are not only singing, but they must be declaimed to speak. Where would be the *pearly* touch in some dramatic episode from Schumann or Chopin? For how inadequate it is to express the ideas contained in the music.

## ARPEGGIOS AND ELEMENTARY HARMONY.

BY A. A. STANLEY.

(Professor of Music at the University of Michigan since 1888.)

In taking up the study of *arpeggio* there is a good chance to explain the formation of simple chords, and once understanding that a Triad consists of a fundamental tone with its third and fifth, the different positions are easy to comprehend. It seems not unreasonable to suppose that it would, at this stage, be comparatively easy to point out what is meant by an inversion of a chord, and teach a pupil to distinguish a chord in its fundamental position, and to become acquainted with the inversion instead of *pedaling*, as it is certainly logical to speak of the fingering of the arpeggio of C in its fundamental position, and two inversions. We do not wish to be assumed ignorant of the terminology used by some of the most eminent pianists, but simply to carry out a logical principle of development in the pupil, which shall imply a practical assimilation of certain facts in Harmony.







## HIGH FINGER ACTION VERSUS LOW

By MADAME A. PUPIN

This phrase, "What method do you teach?" has caused me a powerful array of well-known writers have concluded it is ridiculous in their essays, and other famous action persons, not so very intelligent on the subject of music, in seeking a teacher for their children have been sure to ask this question. Still, they have known anything about different methods, how one has heard that the Berlin or the Vienna method is superior to all others; another, that such and such the "Russian" method is the method; and yet another, that the "French" method is the best. For legitimate pride in each parent wants the only method by which his child is to be taught.

Some teachers are graduates of a school which teaches a certain technique, and they teach that technique to all their pupils. Others have studied the methods of different teachers, and have adopted what they think the best points of each. A true musician adapts his instruction to the peculiarities of each student's hand and to his ways of thinking. The manual and physical must be equally considered.

Almost all technical exercise must have a definite aim, or be practiced with different aims; and the teacher must be sure to make clear to the pupil and to himself in what way practice or little is accomplished by the practice.

A certain teacher, who had taught the high finger action, once said to me, "See how high the finger action for me! I must keep the pupil's fingers close to the keys." This remark set me to analyzing and reviewing the worth of both methods.

The reasons for high finger action are to gain flexibility at the joints, joints are to develop into flexibility of action and strength. As the fingers have freedom of action and do not move in an equal or similar way at their joints, equality can only be developed by exaggerating their movements and then, then, and then diminishing these as equality is gained.

### MAKING REDUCTIONS

Everything that is to be fine and perfect in the technical practice must be exaggerated in the beginning and then diminished. For example, if a man wishes to make a drawing to illustrate a book or a picture, he draws it many times larger than the space it is to occupy. It is then photographed and the photograph is reduced to the right size, when every detail, even the minutest, is reproduced with marvelous fidelity, which could not have been done had he attempted to draw it in the proper size. So in piano playing.

If the student is playing a passage with great velocity, very accurately and with perfect equality of touch and force, it may never be made so by practicing it in that way. It is then photographed and the photograph is reduced in speed and diminished in force. The result is that the finished passage is reproduced in a slow, steady and even, the practice should begin *AAA* slowly, with fingers raised some high and firm touch; this gives control and stability, and when this is gained at a slow rate the *AAA* touch and raise the fingers a little less *AAA*, then *AAA* and *AAA* and *AAA*, each more at a more rapid speed and fingers less *AAA*, the always observed the law of proportion. It takes months before the student can reach the *AAA* touch which he will in all its perfection.

Then the teacher who wanted more of the high finger action did not observe the law of proportion, but had his pupils make a high finger action of every degree of speed. In this case the practice would progress from slow to fast thus: *AAA*, *AAA*, and never reach the desired end.

If a person wishes to write a fine, perfect hand he would not begin by making his letters very small and fine, for that would result in what is called a cramped handwriting, but would make his letters at least as large as the space between lines of his

## THE ETUDE

copy book, and gradually, as his curves become free, flowing and perfect, the letters would be reduced in size.

The rule I have found most successful is exaggerated, and of first sort must be perfect but exaggerated, and then it must be diminished according to the law of proportion.

### COMPARISON WITH THE PIANO.

This finger action is somewhat analogous to the stroke of the hammer, as one would see it in an upright piano. All the hammers are motionless and at the same distance from the strings, when the key is depressed, the hammer is thrown quickly against the string, with more or less force, as the tone required is forte or piano. So the curved finger is held motionless over the key, all the fingers are the same distance from the keys, until the right moment, when it falls or drops on the key with more or less weight; just as an overcoat, hanging on a nail in the wall, would fall or drop if the nail were to be a light overcoat it would fall lightly; if a heavy one it would fall more heavily; if the pockets were filled with bags of shot it would fall with a heavy thud. There was no force at the fall, the force of the fall depended entirely on the weight of the overcoat.

So with the fingers, they are not pushed down, nor struck forcibly down, but fall loosely down; the tone produced depends on the weight of the fingers. For instance, you may imagine the tip of the finger to be a pocket; at one time it carries a weight of a quarter of a pound, at another half a pound, and at another one or more pounds. The finger should not be pushed down, nor forced down, but fall loosely from the knuckles, its weight being determined mentally. The analogy between the fall of the finger and of the overcoat will be readily understood.

In slow practice the finger must not at once spring back from the key, as the hand does from the key, but must remain pressed on the key, while the player listens to the tone produced and judges it critically. By this method of practice one comes to feel as if he were playing with the tips of the fingers, and the hand, wrist and arm had nothing to do with the matter except to connect these members with the body. It is a very delightful sensation, as if you were floating in the air, without any effort on your part. Down from the tips of your fingers, as that is the only part of which you feel conscious.

The pressure the fingers on the key corresponds with the weight which the fingers feel; the pressure felt at moment of contact being neither relaxed nor increased.

In this exaggeration and diminution cannot one see the law of proportion? In slow playing a high finger action and weighted fingers, in increased speed a lower finger action and less weight, but in exact proportion, until it comes to rapid playing with fingers close to the keys and tone piano or pianissimo. If a more forte tone is required in rapid playing it is gained by imagining more weight in the tips of the fingers.

By this method of study we gain all that is demanded. Let us see what the result would be if we began practicing this method leaves off, that is, with fingers close to the keys. The fingers, not being able to fall and make a tone by their weight, would have to obtain their tone by a push. Muscular force would be exerted, which would be felt in the wrist and shoulders. The fourth and fifth fingers, not being so strong as the others, would have to exert more force. This, in my estimation, instead of strengthening the fingers would tend to weaken them, and in some cases to paralyze them. I think I can prove this.

### A PRACTICAL METHOD.

A young lady once came to me for lessons. She had taken but seven lessons from a teacher who taught this method. Her fingers and arms were in such a condition that she had literally no use of them. She had been to a physician, but he could suggest nothing but rest. When I learned how she had been practicing, pushing on the keys, I told her I thought I could help her.

For the first lesson I required her to lay her arm on a table and to write a fine, perfect program, on page 7 of my book, "How to Practice." This program gives five white keys with black spots as points of contact for the fingers. She was told to

make the up and down motions, lifting the fingers as high as possible, and to come down on the right as high as possible, and to make no exertion whatever.

At the second lesson she was required to do this on the piano keys, but dropping fingers so lightly on the keys were not depressed in the least. At the third lesson she was made to do the same on the table and on the piano, adding an imaginary weight to the keys, which depressed the key only of an ounce or less, which depressed the key only a little, but gave out no tone. In succeeding lessons she was required to imagine more and more ounces, until at the eighth lesson she could produce a full tone without exertion, and had recovered the round tone without exertion, and all her pupils were distinguished by her arms and fingers. She became a successful teacher, and all her pupils were distinguished for perfect execution and fine tone quality.

All practice should have a definite aim, and the underlying principles should be explained to pupils capable of understanding it, so that every student can see clearly how and why such practice will bring the effect desired. Even children practice with more interest when the logic of the thing is explained to them.

### THE PART THE BLOOD PLAYS IN PIANO TECHNIC.

By EMILE SCHOEN.

It is now well understood that pianoforte playing is both muscular and nervous work and must therefore be governed by physiological laws. The condition of the muscular and nervous systems depends upon the blood. Thus the nutriment upon which the muscles feed and through which they develop is furnished by the blood. The development of a muscle and its capacity for work vary in proportion to the quantity of blood flowing through it, the nutritive quality of the blood, and the amount of nutriment left in the muscle. Another function of the blood is the carrying of oxygen to all parts of the body for the purpose of replenishing the store of energy. Besides this, the waste products caused by muscular work are removed by the blood; these products, being poisonous, destroy muscular and nervous activity and result in loss of strength, or endurance, and of nerve independence unless promptly eliminated.

Dr. William Lee Howard in an article on "The Physiology of Strength and Endurance" (*Popular Science Monthly*, June, 1898) clearly shows how physiological laws govern muscle and nerve activity: "The human body is a wonderful piece of mechanism which not only renews itself constantly, but whose strength and endurance and capacity for more work increases with increased use up to the point at which *it becomes above*."

"At what time and under what pressure this danger line is reached depends upon the individual. However, the approach to this danger line is governed by fixed and immutable physiologic laws. The muscular (energy) must not be expended at a greater rate than it can be replaced; if it is expended at a greater rate fatigue commences and a continuance of this expenditure results in physical bankruptcy. The minute substances which are undergoing change of material must be replaced by fresh material. The waste products of the various actions which are being continually cast off, fresh substances taking their place. The cast-off material is the fatigue poison. Without muscle rest, the fatigue poison cannot be replaced, and the body is weakened by new products and the result is an impoverished capital of potential elements."

The energy products of the food are delivered up to the muscles by the blood, and the fluid picks up and carries away the cast-off waste substance of the muscle. These latter, the fatigue products, are gradually eliminated from the blood.

"Of the substances applied to the muscle by the blood oxygen is one the want of which is keenly felt. 'The muscle's activity is dependent to a great extent on the character and force of the blood through it. It needs the blood to clear of waste products, as well as containing sufficient oxygen to keep up continually a renewal of energy.'"

"I THINK, sometimes, could I only have music on my own terms, could I live in a great city and know where I could go, whenever I wished the ablation and inundation of music, where there were a bath and a medicine!" —Ralph Waldo Emerson.



## OPINIONS OF EMINENT AUTHORITIES ON TOUCH

Selected by FANNIE EDGAR THOMAS

### ALEXANDRE GUILMANT.

ALEXANDRE GUILMANT, the eminent French organist, who is also an excellent pianist, has declared that tone is largely the reflection of a sensitive refinement of the music sense. Fingers and hands may be regarded as merely the trained servants of this controlling force. He is wont to point out to his pupils the advantage of improving modulations and rhythmic modulations, and of allowing the mind to dictate pictures gray and gay, martial and romantic, etc., meanwhile "listening with all the imagination." The French piano school, as we use it, is chiefly remarkable for purity and refinement of tone in a manner which is largely the result of racial temperament and of the incessant culture of the imagination by teachers. The French habit of attention to microscopic details, he says, demands particular attention to clearness, yet though the finger work should be impeccable, it should be a means to an end, not an end in itself.

### BERTHA MARK GOLDSCHMIDT.

Bertha Mark Goldschmidt, who for many years toured as a pianist in company with Sarasate, claimed that temperament is almost wholly responsible for good tone. This "finger call," as she described it, is analogous to "quality" in the voice of a singer. It forms a large part of the attraction in good playing, being universal of appeal even to people who know nothing of "interpretation." She declared that there are as few "quality tones" pianists as there are singers, and that the tone with the great majority of artists is only "trained to respectability." Listeners do not realize what is hidden in such cases. Some think the fault lies in the composition, some in the instrument, and others ascribe it to a lack in themselves. Where it exists, response is invariably, even where the audience possesses little knowledge of the possibilities of the voice or the piano tone.

### ALEXANDRE DE MARKOFF.

The Russian lady pianist, Alexandre de Markoff, a pupil of Rubinstein, has told us Rubinstein's views on the subject of tone. He possessed a marvelous power for suggesting orchestral effects on the piano. His tone came to him, he once declared, as a necessary means for conveying a definitely conceived picture which existed in his mind to the minds of others, wherein no such picture was to be found. It is not enough to see your own picture. You must also see across the wide gulf which exists between your own musical picture and the indifference of the audience, the untrained attention of your audience. A player must, as it were, reach over the gulf and attract, hold and dominate the minds of his hearers. The ability to do this was instinctive with Rubinstein. He knew at once when he had his audience in his grasp. Then all went together into the vast unexplored fields of the tonal realm. To do this, muscle, finger, nerve, pedal and everything he could command were called into play, but the motive power in him was his own inner picture. A curious fact in regard to this was Rubinstein's power of imparting that tonal quality to his pupils. No doubt he followed the same process as with his audience.

### ISIDOR PHILIPP.

Isidor Philipp, the eminent French teacher of the piano, holds that touch is not wholly a matter of mind or intention, but also—and primarily—of bone and flesh. In defense of this theory he points out the fact that with the majority of artists the quality of tone produced by them remains unchanged practically throughout their careers, while at the same time there is a continuous development of style, interpretation, conception and all that tends to display broader musicianship. Unless physical equipment be in accord

with the dictates of thought and temperament, the most progressive artist cannot advance to a point where tone and touch are all he wishes them to be. One cannot make strong dramatic tones, for instance, with slim pointed fingers, nor fine grace with short, stubby ones. Bony fingers will always make a hard blow. Soft, bony flesh is responsible for much of the non-descript playing we hear, even from people of fine musical mind. Sonority of tone quality, in the large sense, Philipp does not think can be attained without the physical formation of the hand in conformity with the temperament of the player.

### HENRI FALCKE.

On the other hand, Henri Falcke, another eminent French authority, was always a great optimist and believed that almost anything could be accomplished by judicious training—with a special accent on the word "judicious." He could not believe that students must remain forever handicapped by nature. Experience showed him remarkable cases of the development of latent and unsuspected power. Most of the handicaps suffered by musicians, he averred, resulted from neglect in training or an inconsequential, haphazard teaching. Since he was opposed to doing up overformism, he is a form of genius in itself, and a great teacher can work wonders.

With regard to hand formation, Falcke's especial horror was the long, slender, bony hand with thin fingers like lead pencils seemingly tied together. This he likened to that greatest impediment of the vocal teacher, the long set jaw of the pupil. The elbow, this artist-teacher thought, has much to do with the tone, and the misuse of this factor is responsible for much disagreeable piano playing. Suppleness of wrist, both ways, and its skillful application, is also essential to good tone production. A habit of pressing the keys part way down with the intention of producing lightness produces an irregular, weak and uneven touch and tone. However light a tone is desired, it must be made clear and firm. A "sentiment of lightness in the mind," not an abortive touch with the fingers, is the principal essential. "Neither pupils nor teachers seem to realize," Mr. Falcke used to say, "that a thought, or the place for it, lies between the finger points and the key." If this place is filled with imagination, fancy, thought of the composer, etc., the tone takes of the special color or appeal and is correspondingly attractive to the hearer. When this place is empty, the utterance, or musical speech, is empty and the hearer is left unconvinced because not communicated with. "There should be more listening and less playing by students," he remarked. The mind should be made the center of control, all equipment the servant.

### FRIEDA EISLER.

Frieda Eisler, an experienced disciple of Leschetizky calls attention to the invariably expressive touch possessed by the blind, in consequence of their "finding the key" so to speak, before touching it. This hint may be judiciously taken by students, but not abused. High rates of finger speed, as he says, is greatly exaggerated. While it is an advantage to be able to lift the fingers high, and also power to do so may be taken to indicate efficiency and resourcefulness, it is more in itself a tone-maker. In legitimate legato effects the fingers should never leave the key. Tone may be beautified by lifting the hand while lowering the wrist, but this should never be permitted to degenerate into a mannerism. It is also wrong to "wrench" the hand draw chords away from the piano instead of striking them downwards.

Like Guilmant and Rubinstein, Frieda Eisler believes in forming "impressions," citing the case of a singularly successful prima donna who attributed three-fourths of her power to "going the whole length" of every emotion to be depicted. This singer "lets herself go" without restriction, even "adding an extra bit" for the sake of the benefit of the extra lethargic members of her audience. "Soulless playing," Miss Eisler says, "is mindless, but little understood. It is simply sound minus mind, or lack of a definite previously-conceived picture." It is strange that so much effort is given to matters of far less importance than this.

### LESCHETIZKY.

Theodore Leschetizky, the eminent Viennese teacher, is especially insistent upon "thought, thought" in all tone formation and production, and urges it even in practice of the simplest exercises. He claims that impression or "color" can only be conveyed to others as long as it is actually felt by the performer. Susceptibility to impression differs with individual cases, but where it exists it can be highly cultivated. No tone should be made from which it is absent, for it falls upon deaf ears.

Leschetizky likes the retention of thought to the continuation of sound on glass or metal when struck. Once the vibrations have ceased, the sound ceases, and a new note must be produced. So with an idea, it cannot be forced, but may be reproduced. All tone-making, vocal or instrumental, from which thought is absent, is valueless. That is why practice in the form of endless repetition is useless to eliminate faults or to fix notes in the memory. There must be constant reason, thought, imagination and logic behind all grades of piano instruction and practice.

### OSIPP GABRILOVITCH.

M. Ossip Gabrilovitch, the eminent Russian virtuoso, and son-in-law of the late "Mark Twain," was once on the subject of tone. "Touch," he said, "is the distinguishing characteristic which makes one player's music sound different from that of another, for it is touch that dominates the player's means of producing sound. I have had many people, I know that many authorities contend that the quality of tone depends upon the instrument rather than the performer. Nevertheless, I am reasonably confident that if I were to hear a pianist play on a piano, I should be able to identify different individual characteristics with the same accuracy with which we identify voices."

### QUINTUPLE TIME.

Few pupils encounter music in which each beat has the value of one-fifth of the measure. When they do meet time of this kind, however, they often look upon it as a kind of a bugbear. It is, in fact, a very easy to play. In most cases it will be found that the measure seems to divide itself into two rhythmic sections of either a group of two notes followed by three or a group of three notes followed by two. Another way to express this same idea is to say that there are usually to be found prominent tendencies for certain notes in the measure. There is, of course, always an accent upon the first note of the measure, and there will be found a natural desire to place an accent upon the third or the fourth note of the measure, depending upon the composition in which this difficulty occurs.

In some of the folk songs and dance airs of Germany, Spain and Greece there are marked evidences of a love for this peculiar and characteristic rhythm. The first instance of any note in the compositions of the masters occurs in the symphony to the second act of the opera "Lohengrin." Among modern composers Chopin, Handel, Orlova, Tschakowsky, Rubinstein, Wagner and Saint-Saëns have used this odd but interesting form of rhythm effectively.

"The critic's mission is twofold: first, to lead on the public; second, to guide the artist or composer and point out modes of betterment which may occur to an outsider much more readily than to the composer or artist himself."—Louis C. Elton.











# THE ETUDE FLEETFOOT

Allegro moderato M. M. ♩ = 92

INDIAN INTERMEZZO

WALTER ROLFE

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## THE ETUDE



# THE ETUDE FAIRY TALE

Secondo

W. C. E. SEEBOECK

Allegretto mosso M.M.  $\text{♩} = 116$ 

*p legato e cantabile*

*pp Fine p*

*leggero pp*

*D.C.*

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## BANNER OF VICTORY

UNTER DEM SIEGESBANNER

March

Secondo

FRANZ von BLON

Tempo di Marcia M.M.  $\text{♩} = 120$ 

*ff marcato*

*p*

*ff*

*p*

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# THE ETUDE FAIRY TALE

Primo

W. C. E. SEEBOECK

Allegretto mosso M.M.  $\text{♩} = 116$ 

*pp play very lightly and delicately*

*pp Fine p*

*D.C.*

## BANNER OF VICTORY

UNTER DEM SIEGESBANNER

March

Primo

FRANZ von BLON

Tempo di Marcia M.M.  $\text{♩} = 120$ 

*ff marcato*

*p*

*ff*

*p*



## THE ETUDE

The image displays a musical score for a piano and organ. The score is divided into two main sections: 'TRIO' and 'Secondo'. The 'TRIO' section begins with a piano (p) dynamic and features a complex, rhythmic melody in the right hand, often marked with triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment. The 'Secondo' section follows, marked with a forte (ff) dynamic, and features a more melodic and expressive line in the right hand, with the left hand continuing its accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, ff, mf). The overall style is characteristic of 19th-century musical notation.

The musical score is for a piece titled "TRIO" by Frédéric Chopin. It is written for piano and features a variety of musical elements including trills, slurs, and dynamic markings such as *f*, *p*, and *ff*. The score is divided into sections, with the first section labeled "Primo". The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is presented in a single system with multiple staves, showing a complex and expressive musical composition.



## GAVOTTE IN B MINOR

Allegro moderato M.M. ♩ = 116

L. NASSBERG, Op. 24

*p dolce*

*p*

*cresc.*

*mf*

*f*

*ff*

*dim.*

*p*

*dolce*

*cresc.*

*f*

*f*

*Fine*

MUSETTE

*p*

*con grazia*

*cresc.*

*mf*

*ff*

*p*

*f*

*rh.*

*lh.*

*p*

*con grazia*

*cresc.*

*pp*

*f*

*D.C.*



AT TWILIGHT  
REVERIE

A.O.T. ASTENIUS

INTRO.  
Andante cantabile M.M.  $\text{♩} = 66$

Andante cantabile M.M.  $\text{♩} = 66$

INTRO. Andante cantabile M.M. = 66

REVERIE

*p* *con espress.*

*p* *dolce con espress.* *pp* *mf* *mp* *p*

*mf* *pp* *pp*

*fz* *quieto* *p Fine*

Con anima

*f poco a poco cresc.*

The image shows a page of a musical score for a piano piece. The title at the top is "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is written for piano and includes a piano introduction. The notation is in 3/4 time and features various musical symbols such as triplets, slurs, and dynamic markings like "p dolce" and "p". The score is divided into sections, with a "Cadenza" section marked. The page is numbered 1 at the bottom right.

## SCHERZINO

Vivace M.M.  $\text{♩} = 96$

G. KARGANOFF, Op. 21, No. 6

Vivace M.M. ♩ = 96  
scherzando

rit. a tempo

L'istesso tempo

mf p p f

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## THE ETUDE

*espress.*  
*p*

*pp*

*Tempo I.*

*f*

*rit.* *a tempo*

*cresc.*

*poco marcato*

*leggeramente sempre dim.*

*pp*

THE ETUDE  
FUNERAL MARCH

Tempo di Marcia funebre M.M. ♩ = 48 MARCHE FUNÈBRE P. TSCHAIKOWSKY, Op. 40, No. 3

*p doloroso e con molto sentimento*

*pesante*

*poco più f*

*ff*

*isoluto*

*mf*

*ff*

*cresc.*

*espr.*

*poco più f e cresc.*

*p cresc.*

*f*



The image shows a page of musical notation for a piano piece. The notation is written on a grand staff with treble and bass staves. The music is in 3/4 time and includes various dynamics such as *p*, *mf*, *marcato*, and *ff*. The notation includes many slurs, ties, and fingerings, indicating a complex and expressive performance. The piece is titled "cantabile" and "marcato". The dynamics are *p*, *mf*, *marcato*, *ff*, and *dim.*. The notation includes many slurs, ties, and fingerings, indicating a complex and expressive performance.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It is written for a grand staff, consisting of a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by complex harmonic structures, including dense chords and arpeggiated figures.

The notation includes several dynamic markings: *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). A section marked *risoluto* (determined) features rapid, sixteenth-note passages in both hands. The piece concludes with a final cadence marked *ppp* (pianissimo).



## ROGUISH EYES

Schelmische Augen  
SERENADE ROCOCO

Tempo di Gavotte M.M. ♩ = 108

HERMANN NECKE

*mf* *p* *scherzando* *p* *ff* *p rit* *ff a tempo* *p* *leggiero*

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*mf con espressivo* *p leggiero* *Andantino espressivo* *mf* *p* *ff* *Tempo I* *D.S. al fine*

## THE LITTLE STRANGER

GEO. L. SPAULDING

*Moderato* *M.M. ♩ = 116* *p* *ff* *p* *D.C.*

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## ON THE STAGE

H. ENGELMANN  
MARCHINTRO.  
Tempo di Marcia M. M. ♩ = 120

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DANCE OF THE CRICKETS  
CAPRICE

M. GREENWALD

Tempo di Schottische M. M. ♩ = 108

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# THE ETUDE

## ROMANCE IN E<sup>b</sup>

Grazioso M.M. ♩ = 92

for Pipe Organ

T.D. WILLIAMS

*p* Sw. 8' 4' *dolce*

PEDAL 16' coup. to Sw.

*cresc.* *f* *p* *cresc.* *f* *f* *rit.* *atempo* *p* *f-p*

*Fin.* *f* *accl.* *ff*

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*cresc.* *f* *p*

Slower M.M. ♩ = 72  
(Separate Manuals)

*rit.* *atempo* *Tempo I.* *rall.* *p* *D.S. al Fine*

# INDIAN WAR DANCE

PLATON BROUNOFF

Allegro M.M. ♩ = 176

*f* *p* *ff* *rit.* *atempo* *p*

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## THE ETUDE

To G. F. T.

## COME HOLY GHOST

THURLOW LIEURANCE

*Andante moderato* *mf* Come, Ho - ly Ghost, send down those beams Which sweet-ly

*a piacere* *a tempo* flow in si - lent streams, Come, Ho - ly Ghost from Thy bright throne, Come, Ho - ly Ghost, send down those beams Which

*f colla voce* *ff a tempo* flow in si - lent streams, Come, Ho - ly Ghost, send down those beams Which flow in si - lent streams.

*rit.* *a tempo* *rit.* *Fine*

*Andante con moto* O come, Thou Fa - ther of the poor, Thou bount-e-ous source of

all our store, Come, warm our hearts with love di - vine,

## THE ETUDE

Come, warm our hearts with love di - vine, Come, Spir - it Ho - ly.

Come, Thou of com-fort-ers the best, Come, Thou the soul's de-light-ful guest, The pil - grims sweet re - lief.

## BUT WHAT MUST IT BE TO BE THERE

ELIZABETH MILLS

SACRED SONG

GEO. NOYES ROCKWELL

*con espressione*

*Cantabile* M.M. = 108

1. We speak of the realms of the blest, That coun-try so bright and so  
2. We speak of its ser - vice of love, There-where which the glo-ri-fied

*mf* *rall.* *a tempo*

fair, And oft are its beau-ties con-fess'd, But what must it be to be there? We speak of its path-ways of gold Its  
wear, The church of the first-born a - bove, But what must it be to be there? Do Thou, Lord, mid sor-row and woe For

*mf* *rall.* *cresc.* *rit. e dim.*

walls deck'd with jew-els so rare - Its won-ders and pleas-ures un-told, But what must it be to be there?  
heav-en my spir-it pre-pare, And short-ly I al-so shall know And feel what it is to be there.



## IF ONLY THOU ART TRUE

GEORGE BARLOW

Moderato

CLARENCE C. ROBINSON

*mp*

1. If on-ly a sin-gle rose is left,  
2. If on-ly once on a Win-try day

*mp*

Why should the sum-mer pine? A blade of grass in a rock y cleft,  
The sun shines forth in the blue, He glad-dens the groves till they laugh in May, And

*cresc.* *f*

dream A single star to shine, dew. Why should I sor-row if all be lost, If  
of the touch of Why should I sor-row if all be false, If

*cresc.* *f*

*dim.* *rit.*

on-ly thou art mine? Oh, why should I sor-row if all be lost, If  
on-ly thou art true? Oh, why should I sor-row if all be false, If

*dim.* *rit.*

1. *rall.* 2. *rall.* *Art. true*

on-ly thou art mine? on-ly thou art true?

*rall.* *a tempo* *rall.* *a tempo* *f*

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## THE ETUDE EDUCATIONAL CARTOONS

Picture Object Lessons that show at a glance why some teachers and why some pupils fail to succeed.



DOES "BOHEMIANISM" PAY?

There is really no reason why the office of the musician should not be as neat, as orderly and as tidy as that of the physician or the lawyer. The days of the teacher who stored feathers in his hat and who washed his face in the wash-bowl and arrived himself in the disguise of searow are fortunately passing very rapidly. Some teachers may not realize that the observant parents who visit their studios take a much deeper interest in the dust on the mantelpiece, the scraps of paper on the floor and the cobwebs in the ceiling corners than they do in the music of Frosel or the Sonata of Haydn.

## A DAY OF SUMMER MUSIC.

BY HARRIETTE BROWNE.

The teacher had considered long and earnestly as to the idea she should bring out in her closing musicale. Last year the memory of Chopin had been celebrated, and the two programmes then rendered had proved interesting and enjoyable. The young players had taken up with enthusiasm the idea of studying the more simple pieces of the great Pole, had read what they could about him, and their performance of his music had been such as to reflect great credit on their teacher.

For this year a Schumann would naturally be in order, as this is the centennial year of Schumann's birth. The pupils had shown deep interest in the master's life and work, and one of the musical evenings which the teacher arranged for every month during the season had been given to his music and to accounts of his life and achievement—read by the different students.

For the early summer musicale the teacher sought something novel. She was a wide-awake, earnest teacher who, by honest work and careful attention to her business had built up a reputation for thorough and artistic instruction and had gathered about her a large class of enthusiastic students. No danger of her getting into a rut nor of falling behind the times. She showed in everything she did the interest she took in her pupils. If one of her flock found a difficult problem in technique or piece, the teacher was always willing to assist that pupil—giving her a little extra time, either after the lesson or whenever possible. Once each week she gathered her pupils about her, to explain to them many technical and tonal points and to have them play their pieces for each other.

Every month a large musicale was given, at which many of the pupils played and to which their friends were invited.

After much thinking the young teacher decided that this year the final musicale should exemplify the music of summer—all the opulent charm of Nature at her most luxuriant season. Each piece chosen should reflect some phase of summer time—the rushing of the little brook over the stones, the quiet of the deep woods, the hum of insects, the butterflies chasing each other,

fleecy clouds, or the gondola on the summer sea. The search for appropriate music was a pleasure, and opened up avenues of thought she had not previously considered. When she imparted her plan to the pupils they took to it at once. It set them thinking more about what music expressed than they were generally inclined to do. The teacher asked them to look over the pieces they had already studied to see what they could find bearing on this theme. She encouraged them to think out the subject for themselves, even to finding pieces that expressed this thought, though the composer may not have thus labeled them.

At the next weekly meeting the pupils were ready with their lists; each had at least one piece in mind, some had quite a number. There was still time for each pupil to learn one new composition, which they eagerly promised to do.

As each member of the class wished to contribute to their "Summer Festival" it soon became evident that all could not play on a single evening. It was, therefore, decided that the younger pupils should give their recital in the afternoon and the elder ones in the evening of the same day. So there should be a day of it—"just like a real festival," they said.

As the weeks flew by the interest in the teacher's idea increased. Spring had brought the awakening of all things. The rivulet had broken its icy bonds and now tinkled along on its mossy bed. The children listened to its faint and delicate music as they had never listened before. They found that there were real melodies to be heard in the musical drip of the clear water. They tried to tell what tones the lark sang as it rose triumphant in the sunshine. All nature was aglow and pulsing with sounds of the most varied and impalpable kind, and not only sounds, but feelings, were to be discovered from studying her atmosphere and moods.

The day for the summer musicale had been fixed for the early part of June. It was a rare June day—as perfect a summer day as ever dawned. June roses were everywhere, and the teacher meant to have the studios filled with them. The pupils, knowing her wish, brought the blooms in masses. The rooms were like a summer bower—for all about were placed vases of red and white roses and ferns. At one end of the room stood a fine bust of Schumann, who has so well



PUZZLE—FIND THE MOZART SONATA.

Damning the Niagara with toothpicks or smothering the ocean with a thimble would be about as easy a task as trying to cultivate a genuinely musical taste with the kind of opposing repertoire in the new picture. Probably Tommy's parents are spending their hard-earned money for his music lessons and are wondering why it is that he fails to develop a love for the works of the great masters. This picture speaks louder than words and it is to be hoped that those who ought to see it will not be misled.

expressed the thought of nature in his simpler pieces. Not far away was a portrait of Edward MacDowell, who has given such vivid impressions of the inner life of the outdoor world.

For the afternoon the younger students gave the following pieces: *Frolic in the Hay*, Chittenden; *Happy Farmer, Reaper's Song and Harvest Song*, Schumann—Op. 68; *Among the Flowers*, Decevee; *Barcarolle*, Lange; *Beetle's Buzz*, Lange; *Barcarolle*, Kullak; *Butterfly Chant*, Schytte; *The Brooklet*, Heller; *The Mill and Village Festival*, Jensen; *Pastoral*, Stavenhagen; *Rural Dance*, Sternberg, and the *Butterfly*, Merkel.

The little programme was played without a slip, and showed that the pupils had a good technical foundation and tried to bring out the thought expressed in the piece. Even the baby of the class, who is only five, went through the *Frolic in the Hay* perfectly.

A large company gathered for the evening recital, at which the playing was most excellent. Mendelssohn's overture to *Midsummer Night's Dream*, as quartet, opened the programme. Then followed several of the tone poems of MacDowell—*The Wild Rose*, *Water Lily*, *In Deep Woods*, *Starlight*, and *Midsummer*. Tchaikovsky's charming *Barcarolle* was next played. Then a young singer, who was to assist in the programme, sang *My Love is Like a Red, Red Rose*, by Mrs. Beech, and *Summer*, by Chaminade. Next came Grieg's *Papillon*, and Godard's *Pan*, *The Two Skylarks*, by Leschetitzky, and *The Butterfly*, by Lavale.

At this point a young dancer was introduced, who danced and illustrated with charming poses the music of two numbers of Nivins' suite, *In Arcady*.

After this came Rakhmaninoff's *Barcarolle* in G minor, followed by William Mason's *Dance Rustique*. An arrangement of the "Midsummer Day Dance," from the *Meistertranger*, closed the unique programme.

The teacher made a few remarks at the conclusion of the music. She explained how the thought of the summer programme had come to her and how interesting and helpful the working out had been to the pupils. She felt that they looked on Nature with different eyes and listened to her varied voice with a quickened sense for beauty and harmony. And she was convinced that the idea, the thought, that had started so modestly would broaden and deepen in their piano playing, and thus enrich their lives.



## Conducted by N. J. COREY

It may be said here, that there is a class of pupils who will, under any circumstances, thrive far better upon the Czerny class of work. Those naturally endowed with high musical gifts, and who have always been so situated that they have had the advantage of constantly listening to the best that music has to offer, will more easily be able to as-

There is another side of the question. What is the teacher's duty in the case of a student who does not desire to study music of the strict school? Should not the teacher in that case forego his own ideas, and teach along the line desired by the pupil?

posed. It is certainly not as seems to be popularly supposed. The student who has been told by McDowell that he played it made it of a virtuoso display of technique, piece only to be attained by the highest skill. The student who has played this piece would better be postponed until the highest degree of velocity has been attained. Unless the student plays at the prescribed tempo, and with a freedom and dash that is far removed from any suggestion of laboriousness, it is extremely uninteresting. This may be said, however, of every composition that requires great velocity. There are many pieces among the Russian and Scandinavian compositions that you will find very satisfactory and very suitable for this pupil, who you may say is fond of some of these countries. He will be gratified, his taste will be gratified, and his brain

[illegible]

Tone is produced by the outflowing of the breath in an even, steady stream between the vocal chords. Yet this idea, this statement of a simple physical fact, appears to be an absolute novelty to most young singers. They

from somewhere have formed the idea that breath control consists in holding the breath in the lungs as long as possible, even to the point of losing consciousness, even, normal outflow of the breath, but exert all their energy to keep the breath back in the lungs as much as possible. Now, the tone is not a vibration, it is a vibration between the vocal chords, so if they carried their theories to the logical conclusion there would be no tone at all, because if they held the breath completely back, there would be no contact between the vocal chords, and consequently they would not make a sound. It is this fundamental idea, this constant holding back of the breath which is the cause of all the mistakes in singing. This is based on a total misapprehension of the laws of singing, is contrary to the laws of nature, and sets the pupil into a conflict which results in a complete loss of musical control and quantity of body. Breath control does not, in the least, consist in holding the breath in the lungs, but in regulating the outflow. To regulate this outflow, the singer must have as the primary notion in the pupil's mind, yet in the majority of cases the idea never seems to have entered his head. There is no conceivable way in which the pupil can learn to hold his breath. Ideas do not exist, but of which the pupils have no glimmering of an idea, hence the blind groping in the dark with increasing confusion and tension. The idea of breath control is a false idea, and ideas about breathing have brought to so many students that have made many teachers say nothing at all of the value of the idea. The teacher who says the pupil was less likely to get into trouble if he knew nothing at all than if he got the wrong start. This, however, is not the case. The teacher is wrong and not correcting it. No singer has achieved any lasting vocal control without understanding the laws

Anybody can develop lung capacity by quiet, deep breathing, but to use that to produce tones of musical beauty is another story. The young student must get into his mind that to sing is one of the functions of nature, for which we were all constructed, so far as our physical make-up is concerned, and that good tone-production proceeds along the lines of natural law. The basis is muscular elasticity. Any kind of breath control which is based on rigidity in the breath controlling muscles which lie about the waist line







## Deparment for Violinists

Edited by ROBERT BRAINE

### A LITTLE TALK ON NERVOUSNESS.

NERVOUSNESS, or stage fright, is peculiarly disruptive to good work on the part of the violinist, since the trembling fingers make in the lower arm and plays havoc with the bow. A writer whose hand trembles cannot produce firm, artistic playing with a pen, nor can a violinist with a tremulous right hand, no matter how nervous, produce firm, even, sonorous tones.

Few violinists outside of experienced violinists, however, have the faintest conception of how prevalent this nerve-nervousness is, or how much mischief it causes in the world of violin playing.

Young students and the general public are possessed of the idea that experienced violinists and professionals never suffer from nervousness. They think it is a mark of a great player who has appeared in public a hundred of times should have no nervous at all. Yet the truth of the matter is that many professional violin players suffer extremely in this way, if not at every public appearance, at certain times. I have known of not a few instances in which violinists of great talent have been forced to give up playing in public, or to resign from the orchestra, or to leave the city, or to leave the country, or to leave the world, or to leave the life, or to leave the stage, or to leave the public, or to leave the violin.

A well-known violinist said in the New York Times, "I could add \$2,000 to my annual income each year, by way of fees for playing at concerts and by way of an increased teaching salary, but I would not add to my nervousness, and I would not add to my reputation."

I have tried every means to overcome this stage fright, but to no avail. When I attempt an important work in public, my mind is pinched and small, my hands tremble, I play without life or fire, and I become confused and forget.

Convinced of the fact that I am able to play well, and with the greatest security and willingness in private, it is certainly vexing to me that I cannot achieve the same success in public. I am obliged to confine myself entirely to teaching and editing works for the violin.

Another violinist of my acquaintance, who has made his profession in one of the largest American cities, and who is in public quite frequently as the first violin of a string quartet or in other ensemble work, but who is impossible to play in private, and who has the accompaniment of the piano or orchestra, so he never attempts it. It seems to be a case of the great violinists who ever lived, his bow was not infrequently observed to tremble on the strings at times, either from excitement or nervousness.

As is usual, this happened most frequently at the beginning of a composition and the music was in a few moments, the violinist warned to his work. Other violinists, however, are not so easily warned.

Indications of nervousness are frequently seen in the public performances of violinists. In the case of Joachim, when he was in a few moments, the violinist warned to his work. Other violinists, however, are not so easily warned.

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the brain or nervous system is bound to detract from the performer's best efforts. A glass of cold water just before going on the stage is as far as any performer should go. It is an excellent idea to get the rest possible the day of the public appearance, so as to have as much reserve force as possible, and so that the tone of the nervous system shall be good.

Many great orators and actors have suffered from nervousness before going out to face the audience, but the feeling vanished as soon as the audience was faced. Many violinists feel the same. As soon as the first few notes are played the tremulous feeling is gone and the performer plays in his best style. Many other musicians, again, play better before an audience than in private, the excitement attending on appearing before an audience supplying just the stimulant necessary to make them put forth their best efforts.

Aside from preparing the composition to be played perfectly, there is nothing better than frequent appearances in overcoming the stage fright. The child and the youth the future public performer should appear before the public frequently. Children are rarely afraid, and if public appearances are continually made from the time the performer is a child he never loses the stage fright.

To what extent this nervousness can be overcome is a mooted point. Waldemar Liachowsky, of St. Petersburg, who for a long time acted as piano accompanist of Mischa Elman, the violinist, and who has had wide European experience with violinists, expressed the opinion to me that in many cases musical stage fright is constitutional and cannot be overcome.

While there are no doubt, certain cases of nervousness, I believe that in many cases the nervousness comes from other causes than the mere fact that the playing is done in public. For instance, I have found in the case of pupils that where a piece has been thoroughly prepared it is a piece of cake played when it comes to the public performance, and at times out of ten excessive nervousness comes from lack of preparation. If a performer is completely confident that he will be nervous more than once all that enabled her to get through with any credit at all was to feel as if her teacher were in the hall, and that she must do her best to prove her appreciation of all the pains which he had taken in showing her the true art of violin playing.

Miss Hall is the owner of the "Violin-Strad" of the great violins of the world, and she considers Stradivari's greatest of all violin makers. Of nervousness she said: "The only remedy I know for nervousness is to be able to concentrate one's attention wholly on the music. By so doing all thoughts of self vanish, and one is left with everything but the beauty of the music."

Continuing Miss Hall said: "I think one of the most vital things to a violinist is to have a steady concentration of mind from the beginning. For this reason one cannot be too particular in the choice of a teacher, as when once he has been taken into his hands he is almost impossible to get out of. I was exceptionally fortunate in that respect, for my father, who gave me my first lessons, had a wonderfully true ear, and he never wavered where he was in the least out of tune. Another thing that cannot be too strongly impressed upon students is the necessity of being the performer's strongest point—Christiani.

TECHNIC should not seek to shine by itself, and least of all with the impression of being the performer's strongest point—Christiani.

Occasionally violinists resort to various stimulants, nerve tonics and sedatives as a cure for nervousness. I have never seen any such remedy come from the use of such means. Anything which artificially affects

### MARIE HALL ON VIOLIN PLAYING.

The views of an eminent violinist on the various details of the violin are always of interest. Miss Marie Hall, one of the greatest of the world's women violinists, has been giving a violin interviewer some of her opinions on violin playing. Instead of trying to create the impression that she is only obliged to practise a few minutes each day, on account of her superior genius, Miss Hall states that she is not satisfied unless she can get in about six hours of daily practice. While on her concert tours she practices on trains, steamers, in hotels, and all sorts of odd places. She never allows anything to interfere with this practice. When at home she spends many evenings in chamber music, which she considers of the highest value for the education of a violinist.

Miss Hall considers Sevcik the greatest living violin teacher, and his method the greatest now extant. She also thinks that the Spohr school contains much fine material for practice. The studies of Kreutzer and Rode are classics indispensable, and the Bach Solo Sonatas of the highest possible value for the daily practice of the advanced violinist.

She does not believe in a too early debut for the young violin artist, and thinks that nineteen years of age is quite early enough for the coming out of a young artist, since one is much better fitted for appearing before the public at nineteen than at twelve. A young concert player should play much in the provinces before appearing in London, New York or any of the great cities.

Miss Hall thinks it an excellent idea for the violinist to rehearse beforehand in the hall where he is to play so as to become acquainted with its acoustics. She confesses to have been exceedingly nervous on many occasions, and more than once all that enabled her to get through with any credit at all was to feel as if her teacher were in the hall, and that she must do her best to prove her appreciation of all the pains which he had taken in showing her the true art of violin playing.

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to practice several hours one day and then not touch the violin for two or three days. I might say that I am much in favor of practicing the violin with a piano accompaniment. It helps to keep the pupil steady, and is of great use in correcting faulty intonation. One subject that is often overlooked by violinists is the importance of bowing. Perhaps many players do not realize what an influence bowing has upon tone-production, or they would certainly pay more attention to it. To produce a perfect bow-arm one must study the muscles of the hand, arm, and wrist, in order to obtain the proper degree of relaxation. For the study of this value, which every detail connected with the violin, I do not think any one ever understood the instrument as does this incomparable master."

B. H.—The vibrato is produced by a to-and-fro motion of the hand, preferably from the wrist, in the direction from the nut to the bridge, while a note is being played, the effect being to cause a slight deviation from the true intonation, alternately above and below the true tone, imitating the trembling of the human voice when under the influence of strong emotion. As the vibrato is produced more easily in the third position, the beginner should start in that position, say on the note D (first finger on the A string). The note of the violin must be gripped tightly while the vibrato is being played. The thumb is held stationary on the neck, but the base of the forefinger on the opposite side of the neck must be quite free, barely touching the neck, in fact, so that the hand can swing freely to and fro, giving an oscillating motion to the tip of the finger which is held on the note being played. After the vibrato has been mastered in the third position, the other positions can be taken up. The motion of the hand should be slow and steady, according to the character of the passage being played, and some beautiful effects can be obtained by commencing the vibrato slowly and increasing its speed, or vice versa. 2.—You must grip the chin-strap with the teeth, not with the chin, when holding the violin. By making your pad larger you can obviate the trouble you say you experience of being obliged to raise the left shoulder in order to hold the violin when you play.

A. G.—Neither Johann Glass nor Eug. Glass were violin makers of great note. Large numbers of trade violins are produced in Germany bearing the names of "Glass" and "Hof", and your violin may be one of these, since it bears the "G" mark. It is probably of only medium value.

W. M.—There have been well-attested cases of genuine Stradivari violins during the past few years, prices ranging from \$5,000 to \$15,000, according to quality and state of preservation. Prices are higher in this country than in Europe, as there is a heavy duty on these violins. One of the leading American firms dealing in old violins, a late catalogue offers three "Strads" of undoubted genuineness for sale at the following prices: One dated 1711 at \$12,000; one dated 1721 at \$10,000, one dated 1767 at \$8,000.

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1910, you will find a tribute to the Stradivari violin by Joachim which will interest you as showing the attitude of great violinists towards these instruments. If collectors of ceramics do not hesitate to pay \$15,000 to \$20,000 for a "Fechblow" vase or rare China porcelain, it is not surprising that the violin should be valued so highly. For specimens of the work of the greatest violin maker, which, besides its beauty as a work of art, stands supreme as the greatest musical instrument in the world.

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C. H.—No exact rule can be laid down, as to what size violin is required by a twelve year old boy. It all depends upon his size, length of fingers, arms, etc. The violin must fit the pupil. Many a good pupil is spoiled by having a violin and bow too large. Violins for very small children can be procured as small as one-eighth size. Arrangements can often be made with the dealer to exchange small violins for a larger size on payment of a small additional charge, as the pupil grows older, provided the violin has been taken good care of.

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Edited by E. E. TRUETTE

**THE WILKINSON COMPANY**  
Pipe Organ Builders **CHICAGO**



## THE CHILDREN'S PAGE

## SCENES FROM HANDEL'S BOY-HOOD.

## A Study Playlet for Children.

BY HORACE ELWOOD.

During the last ten years educators have come to realize the dramatic value in a child's life of which have hitherto been unutilized, or even did, become interesting. In the study of our schools the study of history has been greatly masterfully means of giving little ones upon historical subjects. These short dramatic pieces are really nothing more than what were formerly termed dialogues. No scenery is required, and costumes are dispensed with in most cases. Many teachers even do not try to have the pupils memorize the lines or any action to be the result of the lines. In this way teachers have been enabled to bring the story of Columbus, the Declaration of Independence, the War of 1812, the life of Lincoln, the life of Washington, and other subjects within the realm of the child's imagination. In the following the teacher is suggested to read aloud the dialogue while the lines are assigned to the pupils. It is suggested that the lines be read in the form of a play, and that the pupils be encouraged to act out the scenes. The teacher is suggested to use the playlet for reading purposes at club meetings, or in the classroom. It is a very simple and interesting playlet, and it may be brought out in an extremely entertaining manner. The story of this playlet is an extremely interesting one. The main facts are of historical and are as follows as presented in Grove's Dictionary.

ACT I.  
Scene I.

(Shining room in the home of Father Handel, in the city of Halle, Saxony, Germany. The room is small, and not any too well furnished. In the back there is a chair, such as barbers use. In the corner of the room, at the back, is a large stove, made out of porcelain tiles. This is so tall that it reaches to the ceiling. Mother Handel is seated in a chair before the stove. Father Handel is standing with a large bottle in his hand, by the window on the other side of the room. The time is in 1696, or five years after the birth of George Frederic Handel. It is evening, and the candles are lighted on the tables.)

FATHER HANDEL.  
I'm never satisfied until that boy George is off in his bed. I never saw such a child. From morning to night he goes about the house singing at the top of his voice.

MOTHER HANDEL.  
You should have more patience.

FATHER HANDEL.  
Patience, woman, you should tell to a younger man. You forget that I am sixty-three years of age.

MOTHER HANDEL.  
(Arising and going to look out of the window.)

I don't see any harm in his singing.

FATHER HANDEL.  
(Out of patience, and slamming his bottle down on the table.)

You don't? Well, I do. How many times have I have to tell you, Mary, that if he don't look out we may have that boy turn into a musician.

MOTHER HANDEL.  
Why shouldn't he become a musician?

FATHER HANDEL.  
That's like a woman—a pretty picture my son would make as a musician.

MOTHER HANDEL.  
You forget that you were only a barber yourself at one time.

FATHER HANDEL.  
Very true—I was only a barber, but what have I made myself? Look you! I am now a surgeon and a valet to the Duke of Saxe-Weissenfels. Do you suppose that after I have worked so hard to raise myself to the position I now hold that I am willing to have my own son become a fiddler, an organist, a singer? Have some sense, woman—I'm no fool.

MOTHER HANDEL.  
I have done, woman; am I not master of my own house? Let go of my coat, I'm going upstairs.  
(Handel goes out in a rage, followed by the mother, sobbing, and the maid.)

MOTHER HANDEL.  
(At the end.)  
Wasn't it wonderful; don't you think that he ought to be encouraged?

FATHER HANDEL.  
(Indignant.)  
Encouraged, Madam! I bet that you would be willing to have your son become one of those vagabond musicians. I rather have him be an ordinary peasant, a tiller of the soil, a street sweeper, a tender of herds, than let him be a musician. Look up that instrument!

MOTHER HANDEL.  
(Crying.)  
Oh, please don't, father.

FATHER HANDEL.  
Look it up, I say, and to-morrow Apothecary Schmitz shall come and take his noisy, old music box away. The son of a valet to a Grand Duke become a musician? No indeed! Downstairs! (Curtain.)

ACT II.  
Scene I.

(The scene is in the waiting room of the Grand Duke of Saxe-Weissenfels. The room is a very gorgeous furnished one. The walls are decorated with tapestries, and the chandeliers are as bright as gold and filled with candles. At the rear of the center of the back wall stand two servants, handsomely uniformed, in gray silk costumes. In the center of the room is another official of the house of the Grand Duke, known as the Major Domestique. The Major Domestique is a man of some importance, and in this case, is a very tall man. His costume is something like that of a soldier, but more elaborate. Enter Handel.)

FATHER HANDEL.  
Come out of there, you rascal, and tell me what you were doing at the keys.

MOTHER HANDEL.  
A clavierist! How under the sun could a clavierist get in my garret?

MAID.  
But, if you will only listen, sir, you will hear.

FATHER HANDEL.  
(Goes to the door and listens. Sounds of music, Handel's Bass Gavotte, in distance.)  
What's this? The maid is right. (Goes to Mother Handel and demands.)

Explain what this means!

MOTHER HANDEL.  
(Crying.)  
Oh, I can't—I can't—

FATHER HANDEL.  
(Throwing down the bottle and smashing it upon the floor.)  
Then I'll find out for myself.

MOTHER HANDEL.  
(Grasping her husband by the coat.)  
Please, don't—please, don't go!

FATHER HANDEL.  
Have done, woman; am I not master of my own house? Let go of my coat, I'm going upstairs.  
(Handel goes out in a rage, followed by the mother, sobbing, and the maid.)

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FATHER HANDEL.  
Is His Highness ready to receive me?

MAJOR DOMO.  
His Highness, the Duke, is very much annoyed.

FATHER HANDEL.  
I know that I have made a serious breach of court etiquette by being late.

MAJOR DOMO.  
Wait here for a moment and I will tell His Highness that you have arrived.

(The Major Domestique and the two servants go out.)

FATHER HANDEL.  
(Opening the door and calling outside.)  
Now, come in here, you young scoundrel.

(Enter Little Handel at the door.)  
Now tell me what you mean by following after my carriage when I told you you should stay home.

LITTLE HANDEL.  
I wanted to get out and see the world. I have been staying home all my life. You have never taken me anywhere, and besides, I want to get where I can hear beautiful music.

FATHER HANDEL.  
Music again, eh? I thought that we had an understanding on that subject, young man. Do you know what you have done? You have made me break my appointment with the Grand Duke. If he was not such a good man he would

discharge me at once. I'll pay you for your music and your manners.

(Grasping young Handel by the coat collar and is about to whip him with his cane, when the Grand Duke enters at the center door.)

GRAND DUKE.  
Hold there, Master Handel—do I see you striking a child?

FATHER HANDEL.  
(Bowing deeply.)  
It is my son, your Highness; this young rascal made me break my appointment with your Highness. I told him distinctly to remain at home. Does your Highness suppose that he obeyed me? No, he comes running after my carriage, and I had gone for nearly a mile before I turned and discovered him.

GRAND DUKE.  
(To Little Handel.)  
Why do you follow your father, my boy?

LITTLE HANDEL.  
Because I wanted to hear the lovely music; I want to hear the great musicians who come to play for you; I want to see your great organ in your chapel, and listen to its beautiful tones.

GRAND DUKE.  
(Bending over and kissing Handel and lifting him up in his arms.)  
Well, see my organ you shall, and you shall hear my musicians.

FATHER HANDEL.  
(Anxiously.)  
But what about the affairs of State?

GRAND DUKE.  
(Smiling.)  
The affairs of State may wait for a little while. They are not so important as the education of this child.

(Opening a door on the side of the room.)

Look, little man, that is my organ, and there is the man who blows the bellows. Go tell him that I have commanded you to play upon the organ.

LITTLE HANDEL.  
(Jumping down from the duke's arms.)  
Oh, may I? Thank you so much, your Highness.

(Courtesies, and leaves the room by the side door.)  
(Father Handel stands at the left hand side of the stage, and the Grand Duke sits facing the door.)

Sounds of lovely music, suggesting the themes from the Largo-Allegretto Chorus and the Largo.

After the organ has played for a little time the Grand Duke arises and, going to Father Handel, lays his hand upon his shoulder, and says:

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One can hardly believe that a child playing. And yet you wanted to make that boy a lawyer? Can't you see that

he is destined to become a musician? Long after you and I and thousands of judges who are now living have been forgotten, even when this valley we are living in has gone to ruins, your boy's music will be heard all over the world.

(Calling at the door.)  
Come here, my child, come here.

(Enter Little Handel at side door.)  
You shall be a musician. I will pay all the expense of your training, and you shall start next week with your lessons. What do you say to that.

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(While this little playlet is supposed to be read and not acted, it is also possible for the ingenious and enterprising teacher to give a performance of this study to know whether of this readers find this playlet suited to their needs.

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## PUBLISHER'S NOTES

A Department of Information Regarding  
New Educational Musical Works

Studies in Florid Song. This volume is by F. W. Root.

"Technic and Art of Singing," by F. W. Root. Nine volumes of this course of singing have already been published. The present volume is the one on Florid Song. The selections are taken from the very best writers on the voice, such as Nava, Paneroni, Concone, Bordogne. They are highly melodic, and are vocal compositions in the true sense. The present volume is intended for high voice and for those who have had considerable experience in voice culture.

We will offer this volume this month at our usual low rate, 35c, postpaid, if cash accompanies the order.

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A new volume of piano compositions by Edward Baxter Perry will be welcomed by thousands of readers of THE ETUDE. The success of his former volume will insure the success of this second one. The difference between the volumes is that the second one contains pieces of medium difficulty. In fact, most of the pieces are quite simple. There are in the volume some seventeen teaching pieces of Schumann, nine of Mendelssohn, six of the most attractive pieces of Liszt, four by Godard, and five by the Schytte, besides some of the more popular pieces of Nevin. The work will also contain the story of the waltz, march, polonaise, minuet and gavotte. There are very few volumes in existence that give analyses of piano compositions, and coming from such an authority as Mr. Perry, the volume that we are now publishing should be welcomed everywhere where there is a love for music. Nothing tends to increase the interest in a composition more than a story connected with it or something about the manner in which it was composed, or something relating to the composition at the time when the composition was made. We expect to have this work ready in the early fall.

Our advance price is 75 cents postpaid.

Early Closing. During the months of July and August we will close at five o'clock during the week and one o'clock Saturdays. In sending orders by mail it is well enough to take this into account. Orders that are sent Friday night from nearby towns will be filled Saturday morning from more distant points they will have to remain over until Monday morning.

Major-Minor Game Musical Casino. By Carl W. Grimm. We have decided to continue the special offer during the current month. It is one of the best piano games we have seen, and should prove even more successful than Mr. Grimm's previous games, all of which have proved popular.

The special price during the current month is 20c, postpaid.

Octave Velocity. In this set of studies 24 Studies by James H. Rogers has produced one of his very best educational works. It is a fact that the octave pupil is stimulated by octave practice. There is nothing so vigorous and inspiring as wholesome octave work. Octave playing not only stimulates that particular phase of technique but it is good practice in general. It fits the hand for piano playing quicker than anything else that can be done. These studies are not difficult nor are they long, but they are short and interesting and of medium difficulty. There is work in brilliant throughout. There is all kind of octave work in this volume. The left hand receives equal attention as the right. The skipping octaves are not neglected, neither is scale practice or any form in which octaves are used. We predict for this set of studies a place among the standard educational works of the future.

Our price for the volume is only 20 cents for those sending in advance for the work.

The Quaker and the Highwayman. Cantata for Women's Voices. By Herbert W. Waring.

We have recently accepted for publication a new cantata for women's voices by the well known English composer, Herbert W. Waring. Mr. Waring's anthems, part-songs and organ music are well known on both sides of the Atlantic. The Quaker and the Highwayman is one of his newest and cleverest works. It is a cantata of moderate length, the text being a humorous poem by the great Irish novelist, Samuel Lover. This cantata will prove a successful program number for a woman's club or chorus. It is brilliantly written, tuneful and not at all difficult for the voice. There is considerable union writing, also two and three part, with occasional four part writing. There are a few incidental soprano solos which, however, may be taken by all the sopranos in union. The piano part is showy and entirely adequate, affording good support to the voices. As the music is in humorous vein, so is the music bright and vigorous, with much variety in rhythm and tone color.

The special introductory price for this work is 20 cents postpaid if cash accompanies the order.

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On June 1 a complete statement of all accounts was sent to each of our patrons.

That statement was included with a letter of instructions for their use.

Those who have not already made their returns would say that first we expect a yearly settlement of every account.

It is in the use of our Sale music which is not desired for further use to be returned during June or July of each year.

The only exception to this is where the selection sent during the season past is of such a character as to be







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where a very attractive artist who has been

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## ANSWERS TO QUESTIONS

Edited by LOUIS C. OLSON

Always send your full name and address. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of readers will not be considered.

Only one article or a check name do please will be printed.

Make your questions short and to the point.

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Q. Please name two of the most famous songs in history, and give a note indicating why they are famous. (L. F.)

A. Many nations, especially Germany, Scotland, Ireland, Norway and Russia, are rich in folk-songs that are widely known, but if only two with a history events are desired the following suggest themselves:

"The Peasants' Song" was the war-song of the Protestants during the Reformation. It has been used to give historic atmosphere by Meyerbeer in "Les Huguenots," by Wagner in "Lohengrin," and by Grieg in "Peer Gynt."

"The Lullaby" is a song which is known in all lands. It is probably first mentioned in 1538.

"The Witches' Song" was the war-song of the first crusaders. It is in praise of the knight Mansour, who took part in the battle of Hattin in 1187. It was sung by the knights and was later taken up by the Crusaders. It is a song of the Crusades.

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Q. From what do the names tonic, super-tonic, mediant, sub-tonic, dominant, sub-dominant and leading tone come, and what do these terms mean? (C. T. T.)

A. The tonic is the keynote of the scale. The dominant is the fifth or dominant note above the tonic. The mediant is the third note above the tonic. The sub-tonic is the second note above the tonic. The super-tonic is the fourth note above the tonic. The leading tone is the seventh note above the tonic. The sub-dominant is the fourth note below the tonic. The mediant is the third note below the tonic. The sub-tonic is the second note below the tonic. The super-tonic is the first note below the tonic. The leading tone is the seventh note below the tonic. The sub-dominant is the fourth note below the tonic. The mediant is the third note below the tonic. The sub-tonic is the second note below the tonic. The super-tonic is the first note below the tonic. The leading tone is the seventh note below the tonic. The sub-dominant is the fourth note below the tonic. The mediant is the third note below the tonic. The sub-tonic is the second note below the tonic. 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